



Cool as peppermint candy

James E. Bates

psa
JOURNAL

Summer Salon Issue

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA
VOLUME 22 • NUMBER 7 • JULY, 1956

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Closing date for news is the 25th of second preceding month, in Stamford. Trading Post items must be in Editor's hands by 20th of second preceding month. Urgent and brief news items of national import may be accepted as late as the 1st of the preceding month.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity. Manuscripts of articles may be submitted direct to the Division Editors and will be returned if not usable and accompanied by sufficient postage for return.

The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

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Publication Office: Orange, Conn.

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The Editor's Corner

The Denver Convention Deserves Your Attention! That is a good slogan, and you can read it several ways. We hope you'll take it as an invitation to be there. But if you can't make it yourself, start selling a friend on the idea, even if he isn't a member. The Convention is open to anyone with an interest in photography. He'll want to be a member after he gets there and sees what PSA means in fellowship as well as in the techniques. See program in this issue and you'll want to be there.

We always try to make a splash of good pictures in one of the summer issues. This is the one for 1956. Not only some good salon pix, but some good ones which have not graced the walls of a salon. There are both kinds.

We note that one of the overseas groups is starting some slide circuits limited to slides processed by the user. Sounds like that might be fun. Maybe Color, Nature and Stereo Divisions might try something like that. Boy, will the arguments then fly about which process gives true color! Do any of them? It was our understanding that they all provide a pleasing color record along the lines of the old lady and her bovine companion. But we prefer the translation of the Indian-named lake in Massa-

chusetts. You fish your side, I fish my side, nobody fish in middle.

We have just created a new award for competition pictures. The Target Award. It consists of an unsullied target which no bullet has ever pierced. It is for pictures which the maker shot at and missed. We've seen so many of them.

Had a letter the other day. Fellow had made a picture under great difficulties. No editor would buy it. Trouble was it didn't say anything. Just a nice exercise which partly succeeded. Editors are like that and so are new photographers.

Saw Silver Springs on TV a few Sundays back. Started us hoping there would be another Regional there next year as promised. Man, did we have a time? Our sprout liked it so much he went back and spent a month last summer. Wants to do it again.

PSAers are nice people. Don't forget to take your Directory along when you travel so you won't miss any of them. You'll find Travel Aides listed in the geographical index, marked by a big black dot. You can be a TA. All you need do is register with Jack Montgomery (see page 48).

Don't forget those post card ballots. Vote on the things you like and don't like in the Journal by listing page number or title. Send it to Ye Ed so he knows what you like. That way you'll get more of it.

The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confines, but use the Diffuser as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

Kodachrome again

We have had a series of letters, most of them too long for the Diffuser, about the Kodachrome processing situation. One of them suggests that the dealers sell coupons, plus mailing bags so you can mail the roll from anywhere and have it mailed back to your home in the accustomed manner. It may be that one of the licensed processors will take this suggestion to heart.

Another letter, three pages, single spaced, is a copy of a letter to the Attorney General outlining the several reasons the consumer is the victim of the consent decree and pleading for a reversal of the action. On this letter is inscribed "This is the letter I sent. Have you written?"

We understand that Kodak has been somewhat swamped with letters, too. We have had many asking PSA to intercede with Kodak for a return to sanity. It must be clearly understood that Kodak did not initiate this action. It was started by the U.S. Department of Justice. Kodak was sued by it in an anti-monopoly suit and to avoid long and costly litigation signed the consent decree. This means that they consent to comply with the terms of a decree handed down in Federal Court which requires them to discontinue certain practices, follow others within the lines laid down, reveal all the information needed for "competitors" to take over this part of their business and teach the competitors what they need to know.

Writing PSA or Kodak cannot alter this Federal action. If you are disgusted by it, inconvenienced by it, or have film ruined by inept persons who process it, you should write the Hon. Herbert Brownell, Attorney General, Justice Dept., Washington 25, D. C.

Postcard Ballots

Dear Don:

Would it cost too much to incorporate a tear-off card similar to subscription cards using a simple check-off system for sending in our postcard ballots?

Could not the "Who's Who" be incorporated in the Membership Directory? Seems to me it would be a more handy reference for those who use it, I don't.

C. W. STRAITOR, JR.

Mich.

I thought of that first! Only trouble is that postal regulations permit only a subscription card to be inserted. Then there is the matter of printing the list to be torn out of a page. That doesn't work either because many PSA members won't cut their Journals.

The Directory is scheduled for January, though it has been late last year and this. It should go to press in early December. Since Who's Who includes all exhibitions which opened in the preceding year, the compilers must await the catalogs and in some cases don't get them until late March. This delays the compiling job and May is about the first issue we can make. Your idea is a good one but mechanically not feasible.

ible. This year we printed Who's Who as a separate signature which can be removed for permanent filing, if desired.

New Products

Dear Don:

While I like the new products section of the Journal, I wonder if it is not already covered in the periodicals, and sooner than the Journal can get it out? No doubt all of us buy one or more camera magazines each month.

J. A. B.

Ill.

Sir, you impugn our journalistic awareness. We bristle every feather at that sooner. If you will compare by product, you will find that the Journal has it the same month or earlier since we have the shortest time schedule of any of the camera publications. You are perhaps confused by the dates on the covers. The periodicals predate, that is, they issue their August copy in July, we issue our July copy in July. All publications take about a month to prepare and print. Actually some of our new product items are less than three weeks old when we mail, we do that section last to be up-to-date. Do not confuse this with our annual article on Photoprocess. This is a review of the preceding year.

You would be surprised at the number of members who buy no magazines, rely on the Journal for their news of new products.

Judging

Dear Sir:

On the subject of Dr. Degginger's policy as described by Mr. Munz in the Eastern Zone News, wherein the good doctor does not send slides out after they have had one acceptance or three rejections, a few comments.

In the first place, I feel that Dr. Degginger must hold all salon judging (I mean judging, not judges) in greater awe than I do. I have noticed that not only have some of my slides had a very uneven acceptance record, but that some which have been repeatedly shown at entirely reputable and accredited salons have missed by wide margins elsewhere. Conversely, one slide which received a perfect score of 15 points at one approved salon this year was rejected in 1955 by all three shows on the Salt Lake, Tulsa and St. Louis circuit. This phenomenon is one with which I am sure all exhibitors are painfully familiar.

ELDRIDGE C. PIER

Conn.

Unlimited

Dear Don:

I know that one should never bite the hand that publicizes you, but . . .

The caption under my pictures several months ago might give my Zonal constituents the idea that my only interest is color.

Actually I devote just as much time to monochrome as to color, am a Pictorial Division Two-Star Exhibitor, a Master in

the Salon Workshop and a portfolio Commentator.

More important, I am interested in and will strive to represent equally all PSA Divisions in my Zone work.

HENRY MINER
Eastern Zone Director.

Conn.

Still think you're a whiz on color.—db.

When is a nature picture?

I had a very disillusioning experience recently at our camera club. We had a nature lecturer—who was very good. After the talk was over someone asked a question about what was a nature slide—and the lid came off:

Of course, I knew this was a "hot" subject but I learned a couple of things that certainly surprised me and I might add, saddened me. Apparently it is perfectly all right to do anything as long as it isn't obvious. You can take things down cellar, you can put animals in your refrigerator, you can use cardboard for sky, lights for sun, emery boards for sand, anything, just as long as it isn't obvious. BUT, you can't take birds which are outdoors in the sun and air, feeding, building a nest, and so on as long as a birdhouse, feeder or bath is in the picture. But you can take a squirrel down cellar, bring down some greenery, perhaps a log, have an assistant feed it peanuts, turn on the lights, and that is a nature picture.

I don't get it—as I said before, it was a disillusioning evening.

Oh, I almost forgot. Someone in the audience timidly brought up the matter of ethics. That seemed to be foreign to the subject.

FRANCES A. LELAND

Mass.

That's a good question. Any answers?

Salons, again

Dear Mr. Bennett:

Being rather a freshman in exhibition work does not make me especially eligible for either criticism or suggestion, but I have just worked out a series of entries for slides forwarding from one exhibition to another. I could not but be impressed with the very marked differences and the extreme care that was necessary in order not to make a mistake. There were these four major variables in six exhibitions:

1. Entry form, fee and labels could all be put into one package.

2. Form, fee and labels separately from slides.

3. Form and fee separately and labels with slides.

4. A combination of the above but in this case return or forwarding postage required. I realize that there are differing circumstances in the conduct of exhibitions and that no one has any right to try to dictate rules for any one. Wouldn't it be possible for a PSA committee to work at some sort of standardization and submit a plan to the various exhibitions?

H. S. JONES.

N. Y.

The Denver Convention
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PSA Facts

There seem to be three kinds of PSAs. Those who get fun out of serving others, those who get fun out of using the services, and those who just read the Journal.

If your interest in PSA extends only to the Journal you are missing a lot of fun. You may think you don't know enough to be one of those who serve, but you can use some of the services provided by the Society and by the Divisions. Look them over, back there on page 48. Look at the long description in your Members Manual, or write the person listed on page 48 for information about the service. He may be the one who provides it, or he may simply furnish information to free the time of the one who does the work so he may serve more members.

If you are a novice, and think the work is too advanced for you to join in, get rid

of that idea at once. Every portfolio, every slide circuit, is a blend of those who are skilled and those who are learning. The skilled ones learn more by teaching novices, the novices benefit from the advice and improve in skill, at the same time making new friends and having a barrel of fun.

Remember, PSAs represent every level of skill from beginner to scientist, but only one level of interest, the top. The newest member, whether he is a novice with the camera, or a pro who wants to dabble, can gain and can contribute. As with so many things in life which are good, you can expect to get out of your PSA membership only as you put yourself into the activities that make up PSA. That doesn't mean you work all the time, it means you enjoy all the time. Enjoy learning at one stage, enjoy helping a newer novice at another, become a teacher and helper, but in all stages, enjoy the fellowship.

The President Reports

Since my last communication several events of interest to PSA members have occurred. Pittsburgh, Penna., and Portland, Oregon, were the locations for two outstanding PSA Regional Conventions. It was my pleasure to attend both meetings where worthwhile programs attracted good attendance. At each Regional, well known authorities presented instructive and entertaining features. Helen Manzer gave three very instructive programs at Portland and John Doscher was the featured speaker following the Banquet at Pittsburgh.

Simultaneous with the Portland Regional, the Technical Division of PSA held a conference on Color Processing at Rochester, New York. Seven hundred persons attended this very instructive event which made possible an increased future interest in color processing by the individual.

The annual convention at Denver is attracting the interest of many from all parts of the country. Watch for the announcements regarding this event in making your plans to attend during the last week in September. Bring your western duds.

Recently it has come to my attention that the working relation of the Zone Directors and District Representatives needs further explanation. There are four Zone Directors, all members of the Board. These Zone Directors act as supervisors and consult with District Representatives in the respective Zones. District Representatives, at least one in every State, are nominated and elected from the PSA membership in the State. Where there is more than one DR they are elected on the basis of one for each 200 members of the Society. The Zone Director consults with the DR regarding the Zone and Area problems. It is expected that the DR will appoint area representatives needed to assist in the various areas of the State. DR's work in liaison with the Camera Club Representatives and the Division Representatives to see that PSA services are made available to those who request them and in the manner prescribed for the service. I have received statements that certain individuals and groups had never been able to receive services offered by the Society for the reason that it was not known whom to contact in their immediate area. The Society does have specially designated persons to contact for each of its services. (See page 48). Every PSA member should be sufficiently informed that he may assist anyone seeking advice. The names of DR's and assistants are published in the Directory. DR's and Area Representatives should be on the lookout for individuals (new members for example) and clubs seeking advice. PSA camera clubs have their own PSA Representatives to see that PSA Services to the club are being received. The separate divisions have their respective representatives who distribute special services. In no place should the Photographic Society of America be a stranger. Zone Directors, if you have not already done so, contact and assist your DR's in planning services in every area. Members, if you are not acquainted with your DR and Zone Director make an effort to meet him and discuss society services. United effort throughout the Society helps everyone.

M. M. PHEGLEY

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by C. Jak White



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Conventions	KARL W. BROWN, FPSA
19355 Greenlawn, Detroit 21, Mich.	
Finance	FRANK J. SORACE
23-57 21st St., Long Island City 3, N. Y.	
Headquarters	ARNOLD V. STUBENBAUER, APSA
Providence Road, Wallingford, Pa.	
Honors	DR. CAROL A. TURNER, FPSA
899 Madison Ave., Memphis, Tenn.	
International Exhibit	MISS MARY K. WING
4080-4th Avenue, San Diego, Calif.	
Membership	FRANK J. HALLAM, FPSA
1720 Cherokee Place, Bartlesville, Okla.	
National Lecture Program	MAURICE H. LOUIS, APSA
333 West 56th St., New York 19, N. Y.	
Publications	ALLEN STIMSON, FPSA
General Electric Co., 40 Federal St., W. Lynn, Mass.	
Public Relations	ARTHUR M. UNDERWOOD, Hon. PSA, FPSA
26 Yorker Ave., Rochester 12, N. Y.	
Recorded Lectures Program	FRED H. KUHN, APSA
2001 40th St., Rock Island, Ill.	
Tops	W. A. KIRKPATRICK
49 W. Thomas Rd., Phoenix, Ariz.	
Post President	NORMAN HARRISON, Hon. PSA, FPSA
30 E. 80th St., New York 22, N. Y.	

PSA HEADQUARTERS: 2005 Walnut St., Philadelphia 3, Pa.
Randolph Wright, Jr., Executive Secretary

PSA Facts

There seem to be three kinds of PSAers. Those who get fun out of serving others, those who get fun out of using the services, and those who just read the Journal.

If your interest in PSA extends only to the Journal you are missing a lot of fun. You may think you don't know enough to be one of those who serve, but you can use some of the services provided by the Society and by the Divisions. Look them over, back there on page 48. Look at the long description in your Members Manual, or write the person listed on page 48 for information about the service. He may be the one who provides it, or he may simply furnish information to free the time of the one who does the work so he may serve more members.

If you are a novice, and think the work is too advanced for you to join in, get rid

of that idea at once. Every portfolio, every slide circuit, is a blend of those who are skilled and those who are learning. The skilled ones learn more by teaching novices, the novices benefit from the advice and improve in skill, at the same time making new friends and having a barrel of fun.

Remember, PSAers represent every level of skill from beginner to scientist, but only one level of interest, the top. The newest member, whether he is a novice with the camera, or a pro who wants to dabble, can gain and can contribute. As with so many things in life which are good, you can expect to get out of your PSA membership only as you put yourself into the activities that make up PSA. That doesn't mean you work all the time, it means you enjoy all the time. Enjoy learning at one stage, enjoy helping a newer novice at another, become a teacher and helper, but in all stages, enjoy the fellowship.

The President Reports

Since my last communication several events of interest to PSA members have occurred. Pittsburgh, Penna., and Portland, Oregon, were the locations for two outstanding PSA Regional Conventions. It was my pleasure to attend both meetings where worthwhile programs attracted good attendance. At each Regional, well known authorities presented instructive and entertaining features. Helen Manser gave three very instructive programs at Portland and John Doscher was the featured speaker following the Banquet at Pittsburgh.

Simultaneous with the Portland Regional, the Technical Division of PSA held a conference on Color Processing at Rochester, New York. Seven hundred persons attended this very instructive event which made possible an increased future interest in color processing by the individual.

The annual convention at Denver is attracting the interest of many from all parts of the country. Watch for the announcements regarding this event in making your plans to attend, during the last week in September. Bring your western duds.

Recently it has come to my attention that the working relation of the Zone Directors and District Representatives needs further explanation. There are four Zone Directors, all members of the Board. These Zone Directors act as supervisors and consult with District Representatives in the respective Zones. District Representatives, at least one in every State, are nominated and elected from the PSA membership in the State. Where there is more than one DR they are elected on the basis of one for each 200 members of the Society. The Zone Director consults with the DR regarding the Zone and Area problems. It is expected that the DR will appoint area representatives needed to assist in the various areas of the State. DR's work in liaison with the Camera Club Representatives and the Division Representatives to see that PSA services are made available to those who request them and in the manner prescribed for the service. I have received statements that certain individuals and groups had never been able to receive services offered by the Society for the reason that it was not known whom to contact in their immediate area. The Society does have specially designated persons to contact for each of its services. (See page 48). Every PSA member should be sufficiently informed that he may assist anyone seeking advice. The names of DR's and assistants are published in the Directory. DR's and Area Representatives should be on the lookout for individuals (new members for example) and clubs seeking advice. PSA camera clubs have their own PSA Representatives to see that PSA Services to the club are being received. The separate divisions have their respective representatives who distribute special services. In no place should the Photographic Society of America be a stranger. Zone Directors, if you have not already done so, contact and assist your DR's in planning services in every area. Members, if you are not acquainted with your DR and Zone Director make an effort to meet him and discuss society services. United effort throughout the Society helps everyone.

M. M. PHELEY

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James J. Shields (left) presents the Rhode Island Movie Makers Award to George C. Henderson, Director of Brown University Photo Lab for his film "Flight Operations". Second place went to Henry Combeyski and third to Wallace E. Tillinghast, Jr.

PSA Old Dominion Chapter

This new Chapter of PSA is starting to go places with current activities and long range plans. With the assistance of Tom Firth, APSA, who was appointed by President Mel to assist, the Chapter plans have just about been completed for a Tidewater Regional to be held at the Hotel Chamberlain in Old Point Comfort, Virginia, June 7-8-9, 1957.

Tom writes to say this is a delightful spot and very interesting with ships passing all the time. Field trips will be at the nearby Mariners Museum, Williamsburg, etc. In addition, the State of Virginia is putting on special shows for 1957, it being the 350th anniversary of the founding of Jamestown Colony. Bob Myers, 1609 E. Warwick Road, Warwick, Va., is the Convention Chairman and it is not too early to start planning to attend.

Charter Oak CSA (Conn)

Close to two hundred and fifty members and guests gathered together to hear Henry Miner, APSA, present his lecture "From Color Snap to Salon Slide" recently and all acclaimed it "one of the best ever."

Editor Katherine Lucchini of the Slide-O-Gram, club paper of Charter Oak writes in the recent issue: "Mr. Miner is an excellent speaker, punctuating his talk with delightful touches of humor and avoiding technical terms, giving a great deal of practical information and help."

"Mr. Miner's lecture was in two parts. In the first, 'Open Your Eyes', he stressed two main points: Move in, and Simplify. Look for the second picture after taking the first, then for the third and fourth."

"There are always more, and often better pictures when you look around and close in," Henry admonished. "Always be prepared to shoot a fast picture rather than lose a subject. Then, if time permits, get others."

President Latham B. Howard presented the Charter Oak story on TV station WNHCTV, New Haven. Mr. Howard

demonstrated the use of various photographic equipment, and projected some of the COCSA members' slides, the title of the program was "It's a Pleasure."

West Essex (NJ) CC

Another lecture that "played" before a full house was the one presented by David A. Murray, APSA, to members and guests of the West Essex CC. The SRO sign was out early with camera fans traveling from nearby and faraway clubs to hear Dave tell how he makes those prize winning salon slides that made him top man on the "Who's Who in Color" 1955 list.

Salon Entry Fees

With the current discussion regarding salon entry fees for prints being carried on in the Journal, I thought it may be of interest to quote part of a paragraph from the Boston CC's "The Reflector." This is a part of Chapter 4, "Photography in Turmoil," in "Our First 75 Years."

I wish there was space to quote all of the history being written in the club paper. I am sure all would enjoy it.

Here is the quote: "In 1905 the Boston Camera Club held its 'First American Salon of Photographs' in the gallery of the Boston Art Club. It is interesting to note that there were no entry fees and that because of the income from advertising the net deficit was only \$1.86!"

New England CCC

The Annual Summer Outing of the NECCC will be held at the University of Massachusetts, in Amherst on July 7th & 8. Activities start on Saturday afternoon, followed by an informal dinner and a "brand new" color photography talk by Barbara Green, FPSA.

On Sunday there will be educational programs, slide and print competitions with prizes for those attending, beautiful models will pose for the guests and lots of good fellowship.

Warren Savary, FPSA, will give a nature talk at 11 A.M. Sunday and Arthur S. Mawhinney, FPSA, will lecture and demonstrate "dog portraiture" at 3 P.M.

The final competition of the NECCC in color slides was won by the Springfield P.S. and a close second, separated by only one point, was the Boston CC.

New Jersey Federation CC

From William D. Griffin, Chairman, Color for the NJFCC comes the report of the 4th Annual Color Competition and the first five places were won by PSA clubs in the following order: Morris, Essex Fells, West Essex, Vailsburg and Orange. Individual winners were all PSAers with first place going to Warren Savary, FPSA, second, Allen Johnson and third David A. Murray, APSA. Judging the competition, Helen Manzer, FPSA, Robert J. Goldman, APSA and Norman Rothschild.

Photo Guild (Mich)

The "Guild" still continues to lead the field in the PSA International Print Competitions and their members continue to place at the top. The judging held at Rock (See Eastern, p. 46)

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Salons

Stage is now set for the 17th International Salon of Pictorial Photography, and the 3rd Color Slide Exhibition to be held as formerly in conjunction with the Pacific National Exhibition at Vancouver B.C. The Pacific National is a huge universal show, the western counterpart of Toronto's Canadian National Exhibition. Vancouver closing date both for prints and slides is 5 p. m. August 3rd 1956. In both cases inquiries and entries should be mailed to the Salon Secretary, P.N.E., Exhibition Park, Vancouver 6, B.C.

The west's biggest fair runs from August 22nd to September 3rd. Arrangements have been made whereby Vancouver entries may be forwarded to the Victoria B.C. Salon, which runs in November, about which intending entrants may write James A. McVie, 2711 Bartlett Avenue, Victoria, B.C.

Both Vancouver and Victoria Shows have a first class reputation for high standards. Send only your best prints and color slides.

Season's End

Closing seasonal activities of the 68 year old Toronto Camera Club named Clifford W. Pugh to the Presidency. W.R. Joyce moved into the first V.P. slot.

PSA'er Clarence Sims topped off the honors in the black and white print of the year division, capturing the Bertram Trophy. In color, Dr. R.T. Vernon sprang a surprise on both himself and the Toronto CC, taking the Harrison trophy, with the only slide he had entered in Club competition all season.

Ernie Bogart won the Pogue Award for the beginner making most progress. John J. Lawson nosed out John J. Boeckh by a single point, to take the Carveth Trophy awarded for the top performance in a combination of color and black and white, over the season.

Announcement was made that Harry and Kay McGregor have offered the Toronto CC a new trophy for next season for the best showing in Nature photography.

The Toronto Club has had one of its best seasons and largest memberships ever, at around the 300 level.

Name Change

The Toronto Branch of the Color Photographic Association of Canada has changed its name to the Toronto Guild for Color Photography. Explanation is made that this has been done to avoid confusion with the National body, CPAC, which Toronto membership was responsible for founding some ten years ago, and of which National it remains an affiliate.

**Who's Who in Canadian Pictorial
Photography**

In Who's Who rating for the 1955 season, six of the seven Canadians who exhibited 40 or more prints during the previous 1954 season were back in the listings again. Canada's all-time, all-star, perennial top notcher was Harry Waddle of Port Dover, Ont. Last year Harry hit 65 international salons for 164 accepted prints. In so doing came within seven steps from the top of

the world print showmanship ladder, top rungs of which were illuminated by a Hong Kong lantern. Harry Waddle carries on mass print production year after year after year, a spectacular accomplishment!

Canada's PSA Zone Director, Wally Wood of Montreal, slipped into the No. 2 slot in the Canadian ratings, exhibiting 107 prints in 61 internationals.

Victoria B.C.'s Jim McVie got an 87 time nod of judges approval in 42 salons, for the 3rd Canadian placement.

Moe Segal of Montreal with a 56 print 29 salon count; Nick Ochotta, Edmonton with a 50-21 score, and Art Barsky of Montreal 42-17 held up the Canadian print prestige in exemplary fashion. Congrats fellows on a very fine performance.

Who's Who in Canadian Color

Canadian honors for color exhibitions were headed by Toronto CC's new President Cliff Pugh, 77 acceptances in 33 salons. Two Maritimes Color Guilders, Tim Randall and W.E. Schwartz, of Halifax N.S. got into the charmed "forty-plus" circle with 49 and 42 catalogue listings respectively in 27 and 25 shows. R.W. Soper of Port Arthur North Western hit third place in the Canadian listings with 47 acceptances in 29 exhibitions. Toronto's Dr. Ted Amaden earned 39 stickers in 20 shows. Nelson Merrifield, Port Arthur APSA'er got 36 acceptances in 28.

All in all, the showing in international color slide exhibitions by Canadians didn't hit quite the same relative high spot achieved by the top monochromists, but it was very creditable. Only a short time ago it was Doc M. A. Chantler of New Toronto, Ont., who topped the whole world color listings for a couple of years in succession.

Who's Who in Nature Photography

Cliff Pugh, of Toronto seems also to have earned the Nature slide honors during 1955. 33 slides in 13 salons, added to his already top showing in pictorial exhibitions put him way out in front of any other Canadian contenders for 35mm color performance. Of other Canadians in the Nature slide picture, Katherine McGregor of Toronto had 26 acceptances in 11 shows, while Mary Ferguson had 25 in 10.

Movies

From all accounts, amateur movies are really catching on these days. Camera stores across country say they have never sold so many 8 and 16 movie cameras as during the past 12 months. It's surprising then that more Canadian CC's have not organized movie sections, with the idea not alone of adding interest for their own members, but of attracting new memberships from movie hobbyists.

Judging from bulletins, few Canadian CC's now have movie sections either in large or small centres. Chatham (Ont.) CC is an exception. And it is significant to note from their monthly bulletin that while Chatham's color and monochrome workshop meetings had closed for the season in May, the movie workshop continued into June.

(Cont. on p. 46)



J. Howard Austin, Col. Joe Perry, APSA, L'oyd D. Witter and Herbert Middleton, all PSAers judge 3rd Midland. PSAers topped more than half the honors; one got three firsts, three second . . . 11 awards in all.

Movies

Metro Movie Club of Chicago on May 23 saw a movie made by Julian Gromer, entitled "Thrills on the Colorado". Mr. Gromer is a world traveler and adventurer and one of America's most skilled professional photographers. His film on the Colorado was personally narrated and the story was enhanced by a hi-fidelity musical background along with special effects.

Highlights of this film include Aspen, Colorado, a famous skiing and swimming resort. From this point the film carries the audience through Rocky Mountain National Park as the river winds its way to Shadow Mountain and Grand Lake. Grand Mesa, a photographer's paradise, is also shown. At Hite, Utah supplies are loaded aboard rubber boats and, for the next fourteen days, the explorers are on the canyon-bound river and there is no turning back. Remote wonders are explored as the boats pass over rocks and boulders, quicksand and rapids. At the conclusion of his film, Mr. Gromer was presented with an honorary membership in the Metro Movie Club.

PSAer August Bartolet, editor of the Fort Worth Cinema Club, bulletin, "Movie-maker," editorialized on composition. This fancy word, composition, often bothers amateur photographers but it simply means placing objects in a picture area that is pleasing. Movie makers may know nothing about the principles of composition, yet will appreciate a scene when they see it in the view finder of their camera. The composition, according to Mr. Bartolet, is already there. He says, "If you like it, shoot it. If you don't like it, move your camera and get a new composition. Shifting only slightly may give you a better view, so watch your finder".

Chicago

The Color Club Projector of Chicago Color CC, lists the following officers who have been nominated for the 1956-57 slate: President, Cora Gruner; V.P. Associates, Adelaide Pearce; V.P. Special meetings, Jerry Wielgus; Treasurer, Roswell Maveety; Secretary-Recording, Alice O'Donnell; Secretary-Corresponding, Minnie Richards.

Latest tabulation of the top club contest

point winners for the Chicago Color CC are as follows: Russel Kriete, 33; Dr. M.A. Chantler, 32; J.A. Boulet, Jr., 28; John Krimmel, 23; R. Soper, 20; R. Souera, 20.

Oklahoma

Mrs. Frances R. Elsperman, who supplies news for us from the Tulsa CC of Tulsa, Oklahoma, writes that Ponca City CC had a "Photo Cavalcade" and invited other clubs. Clark Hogan arranged a meeting for PSAers and the editor has been promised a report of this, including a picture of Joe Kennedy presenting a PSA Service Medal.

Tulsa CC's first Annual Awards Dinner was presided over by President Charles Sims. The Club started a Merit Award System a little over a year ago. The first certificate one can earn is "Pictorialist" with 100 points in club and salon competition during the year, and it is possible to work through and up to a silver medal and then a gold one.

Joe Kennedy, APSA, Central Zone Director, received the award of "Master Pictorialist" with over 3,000 points scored. Awards for "Advanced Pictorialist" representing 300 points or more, were made to P. J. Aubry, Vada Hartshorne, Willie McCalman (Club Treasurer), Frances R. Elsperman (Vice President of the Color Division) and J.C. Holmberg (Vice President of the Black & White Division), all PSAers but one.

Clark and Edith Hogan of Oklahoma City judged the Tulsa CC's monthly competition recently and were guests of the club at the April Color Division Meeting, while Clark presented their joint comments and gave a very fine discussion.

Minnesota

Municipal Photo Club of St. Paul, Minnesota has an official publication they call "Photo Flash". The issue at which I am now looking is "Roll 2, Exposure 4".

The third Color Slide Competition of MPC was held in May. The assigned subjects were: Available Light and Night Scenes. The PSA Color Exhibition Slide Set (with taped commentary) was also shown.

Wisconsin

A new Council of Camera Clubs has made its appearance. This is "The Northeastern Wisconsin Camera Club Council", NEWCC, as they call it in Wisconsin, is composed of camera groups in and around the Fox River Valley. The present membership consists of clubs located in Green Bay, West Bend, Neenah-Menasha, Oshkosh, Fond du Lac, Ripon, Appleton, Sheboygan and Manitowish.

Louisville

The Louisville, Kentucky Photographic Society recently held their annual dinner for the judges of their International Exhibition which includes monochrome, color and movies. Highlight of the evening was the presentation of the PSA Service Medal to Ernest F. Humphrey, of Louisville, for his

(See Central, p. 46)

Johnny's Mail Bag

Life Membership

I am a Life Member of PSA, with Color Division affiliation. I want to take part in the pictorial portfolios but I am told I must pay dues in the Pictorial Division to do this. Is this correct?

P. M. M.

Yes. Life Membership is in the Society only. To hold life membership in a Division also there is an additional fee in lieu of annual dues of \$15 a year. Many Life Members hold Division membership on an annual basis. The Life Membership carries with it all the benefits of Society membership, including the publications and all direct PSA services. The Divisions have costs of operation which must be covered and the dues paid for Division affiliation take care of this. There is also a charge for some of the services rendered by Divisions so that only the members who use the service help support it. In the case of at least one Division, all costs are kept within the one dollar annual fee.

Where to turn?

I am a new member of PSA and I see listed in the literature sent to me some things which look interesting. I want to improve my work so that it would be acceptable in salon exhibitions. Would "Instruction Material" and "Personalized Analysis" do this for me?

P. S.

Perhaps, but it is more likely that membership in one or more Portfolios would be of great help. Here you will have the advice and criticism of a group of all skill levels who will comment on your prints, show theirs and give you a semblance of group activity that should be of real help. But why not write the leaders of any of the PD activities which interest you. They are listed on the last page, and you'll find their response warm and friendly, like PSA.

Dye transfers

Can good 11x14" dye transfers be made from 35mm Kodachromes?

R. N. M.

Yes, provided they are sharp and of good quality. To maintain the quality and color balance of the originals it will probably be necessary to mask them. Many amateurs make good color prints. Some equipment is needed but the most important ingredient is the skill acquired through practice. Commercial finishers who dye transfers usually have two grades of work, the ordinary, without masking, and a custom grade which is made with the care you would use yourself. Naturally, there is quite a difference in price.

Big and glossy

I like to make those big glossies but I can't. I can make them big, and blue, but I can't get them glossy all over. No matter what I do the edges lift from the tin and the edge dries on semi-matte. Can you help me?

R. M.

We'll assume that you have followed the conventional steps. That your ferrotype plates are highly polished and free of scratches. That you really polish them every couple of months. That you rinse them before each use with clear water. We know an old-timer who always washes them with Ivory soap before putting the print on, and he rubs them good with a clean sponge kept for that sole purpose. He claims the wax in the soap acts as a lubricant. According to Larry Frier of DuPont, part of the secret lies in a continuous film of water on the print as it is laid on the tin. A wetting agent helps maintain this condition. It is also said that it takes a few minutes for the gelatin coating on the paper to "set" to the tin. One skilled worker maintains that precious contact by laying the tinted print flat on the bench with a smooth piece of heavy canvas on it for about ten minutes. After that the canvas can be transferred to the next print and the edges won't pop and your prints will be glossy from corner to corner. We've seen others cover the print with cheesecloth or muslin and weight it down with a heavy piece of wall-board cut to the size of the tin. Then there are some who claim a roller won't give sufficient pressure to assure contact and they use a squeegee. Each seems to have a different combination that works for them.

Judging easel

Do you have any suggestions for the construction of an illuminated easel for viewing black and white prints?

A. L. H.

This comes under the heading of "8-ton Practices" which is a Pictorial Division activity and the man to write for information is Ralph Mahon, 260 Forest Ave., Elmhurst, Ill. See the 1st page of any issue of the Journal for such information.

Northwest Regional

Looking at the Second Northwest Regional Convention purely from the point of view of a photographer, it might be said to have balance, harmony and rhythm; but might conceivably have had too many points of interest. The various lectures and clinics that had been arranged were all so interesting, it was hard to be twins and decide which of two programs arranged at the same hour should be attended.

Now that the last slide has been shown and the last photograph analyzed the convention might be said, as Mel Phegley so graciously put it, to have been 96% perfect.

Portland was happy to have played host

to so many "crazy photographers" not only from the Pacific Northwest, but from as far away as Montreal, Illinois and Montana.

Everyone was agreed that Helen Manzer's lecture on "The Ins and Outs of Color Exhibitions," was probably the high spot of the convention. She also acted as moderator of the color clinic the second morning, when a panel including Max Baumber of Portland; Charles Green of Los Gatos, Calif.; Ben Andrews of Sherwood, Ore.; Chao Chen Yang of Seattle and Harold G. Robinsin of Victoria, B.C., discussed relative merits and demerits of slides that had not been accepted by the First Oregon Trail International color salon.



Dr. Marie Moore (seated) talks over Regional Convention details with Charles Getzen-doner, General Chairman and Mel Phegley, PSA President as John Bias of Portland Cine Club looks on.

The accepted slides were shown three times—the night before the official opening of the convention, and twice after the regular meetings had been concluded.

Another highpoint of the convention was the demonstration on photo journalism by Allan deLay, photographer for The Oregonian.

The black and white boys and girls had their innings with a demonstration of portrait lighting and amusing anecdotes by Walter Boychuk, Portland photographer; and a tremendously fine demonstration of the highly technical details of enlargements and bromoil transfer from 35mm negatives by Hugo Rudinger of Berkeley, Cal.

Not were the movie enthusiasts ignored.

(See Western, p. 45)



Allan deLay, staff photog of Portland Oregonian posed this group in a demonstration of photo journalism. Models are Celeste Dur-ye, Ernest Carr and Cornelius Root. Electronic flash with slave for fill was used with 4x5 Graphic.

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When it was first called *the magic box*, the camera was a light-tight wooden chamber, fitted with a meniscus lens, and the photographic process was a complicated series of manipulations with silver-coated copper plates, nitric acid, iodine, hot mercury baths and "hyposulphite of soda." This veritable alchemy of the nineteenth century "gave Nature the ability to reproduce itself," and was indeed magic to a public long seeking an inexpensive method of portraiture.

Today, photography has grown to meet more diverse demands. The magic box is here to stay, but it has undergone appropriate transformation. For example, the LEICA M-3, latest in the LEICA family of precision cameras, optics and scientific instruments embodies the most progressive mechanical advances of our modern photographic age.

Here is a camera designed for maximum versatility. It incorporates the finest high-speed optics and precisely-related components with an integrated system of automatic controls. Functional design makes the LEICA M-3 an ideal instrument of efficiency for the laboratory, the news photographer, or the amateur. For in the hands of one who must have precise action and dependable service in a camera, who wants to experience a new photographic ability with assurance of top-quality results, the M-3 performs with ease and facility beyond comparison.

See the LEICA M-3 for yourself. Become acquainted with its amazing adaptability to your photographic requirements, no matter how diversified they may be. A LEICA dealer will be pleased to demonstrate the M-3, *truly a modern magic box*.



E. LEITZ, INC., 460 FOURTH AVENUE, NEW YORK 16, N. Y.
Distributors of the world-famous products of Ernst Leitz, Wetzlar, Germany
LENSES • CAMERAS • MICROSCOPES • BINOCULARS



PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

No. 22. *This Is Stereo*, by Conrad Hednick, APSA.

No. 21. *The Charm of Minute Creatures*, by Alfred Rentro, APSA.

No. 20. *Photography Is An Art*, by Angel de Moya, Hon. PSA, FPSA. Making good prints.

No. 19. *Nearby and Closeup*, by Dr. B. J. Koston, APSA, a nature subject by an expert.

No. 18. *Table Top Tricks*, by Laverne Bovair, FPSA.

No. 17. *Filters, Facts and Fun*, by A. C. Shelton, APSA.

No. 16. *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.

No. 15. *"Let's Look Over Their Shoulders"*, by H. Lou Gibson, FPSA and Lou Quitt, APSA.

No. 14. *Lighting Glass for Photography*, by June Nelson, APSA.

No. 13. *Birds in Color*, by Warren H. Savary, FPSA.

No. 12. *The Language of Pictures*, by P. H. Oelmann, Hon. PSA, FPSA.

No. 11. *Prints I'd Never Send To A Salon*, by George R. Hoxie, FPSA.

No. 10. *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.

No. 9. *My Camera in Search Of A Subject*, by Fred Archer, Hon. FPSA.

No. 8. *Let's Take Nature Pictures*, by Ruth Sage, APSA.

No. 7. *Abstractions*, by Sewell Pease Wright, FPSA.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge. Clubs or groups not members of PSA will be quoted prices upon request.

Clubs which have not used a lecture and want to order, or want information, should write to:

Luther A. Clement
7705-B Lucretia Mott Way
Philadelphia 17, Pa.

South of the Border

Editor J. L. Zakany, ACFM
V. Carranza 69, México, D. F.

Chile

Foto Cine Club de Chile's (Huérfanos 1223, Santiago) 1956 Directors are: Luis López Williams, President; Raul Espina A., Vice-President; Andrés Andraca, Secy.; Srta. Chita Naveas L., Asst. Secy. and Fernando Wilson, Treasurer. They will exhibit their 20th International (approved by PSA in 1955) Sept. 25th to Oct. 16th, in B. & W. and color, closing Sept. 1st and 4th.

Panama Canal Zone

Hugh Graham of Diablo CC, Entomologist of the U. S. Army, visited Mexico for the second time, becoming a member of CFM. Has specialized in close ups of flowers and insects.

Mexico

Frank Jo Raymond, PSA'er from Stonington, Conn., professional in all types of photography, formerly of Westerly, R. I. CC, judge and teacher whose pictures have been published in newspapers and magazines, spent 5 weeks traveling thru Mexico with Williams Haynes, author, taking pictures for the latter's book on the sulphur industry. Also visitors to Mexico and CFM, were Mr. and Mrs. J. D. Goodman of Fort Worth Photo. Society and Convoir CC, he being rated "Photographer of the Year" in 1954 by Convoir. Last April 28th CFM celebrated its 6th Anniversary in its present quarters, among the most spacious and best equipped in the world, with a dance featuring a "photographic costume" parade. PSAers visiting Mexico City are welcome to drop in. Address: San Juan de Letrán 80. See exhibitions page for data on Mexico's 5th International (approved by PSA in 1955). J. L. Zakany, FCFM, is the 1st Mexican to be rated ONE STAR by PSA's Nature Division.

Chile

Los Directivos para 1956, del Foto Cine Club de Chile (Huérfanos 1223, Santiago) son: Luis López Williams, Presidente; Raul Espina A., Vice-Presidente; Andrés Andraca, Secretario; Srta. Chita Naveas, Pro-Secr. y Fernando Wilson, Tesorero.

Zona del Canal de Panama

Hugh Graham del Diablo CC, Entomólogo del Ejército de Estados Unidos, visitó México por 2a vez, haciéndose socio del CFM. Se ha especializado durante 15 años en acercamientos de flores e insectos.

Mexico

Frank Jo Raymond, PSA, de Stonington, Conn., fotógrafo profesional, antes del Westerly CC, juez y profesor, cuyas obras han sido publicadas en periódicos y revistas, viajó, por México 5 semanas, con Williams Haynes, autor, tomando fotos para el libro de este sobre las minas de azufre. También visitaron México, J. D. Goodman y Sra., del Convoir CC y Fort Worth Photo. Society, siendo él considerado en 1954 como "Fotógrafo del Año" por Convoir.

Club Fotográfico de México, el pasado 28 de abril celebró su 6o Aniversario en su local presente, considerado entre los mejores del mundo, con un baile y desfile de "disfraces fotográficos." Los fotógrafos Latino Americanos son cordialmente invitados a visitarlo cuando viajen por México. Véa la página de exhibiciones para datos sobre el 5o Salón Internacional de México (aprobado por la PSA en 1955). R. Cacheaux, FCFM, Co-Editor, reporta que J. L. Zakany, FCFM, es el primer Mexicano reconocido por la Sección de Naturaleza de la PSA, como exhibidor UNA ESTRELLA.

RECORDED LECTURES

FRED H. KUEHL, APSA
2001-46th St.,
Rock Island, Ill.

This is July already, and it is HIGH TIME to start planning for next fall's programs, not to mention those for next winter as well. NOW IS THE TIME to get the jump on the others so that you can get your choice and when you would like to have it.

As you can see by glancing at the adjoining list of Recorded Lectures, there are 22 fine programs to choose from, each with a speaker that you would just love to have at your club in the flesh. But, yes, that is kind of expensive, what with travel expenses and all, not to mention a possible lecture fee. So-o-o-o, Recorded Lectures brings them to you, and best of all, at a right smart nominal fee. Yep, five bucks is all, plus a refundable deposit.

Say, how would you like to have an RLP catalog that not only lists the avail-

able lectures, but also tells you what each one is about, and also gives the number of slides in it, and the running time? The whole dope, even how to order, is in the catalog, just for the asking. You would? Well, then, just drop a note, letter, or postcard, to the RLP Director of Distribution, Mr. Luther A. Clement (his address is at the bottom of the RLP box). Luther will send you one right pronto, and answer any questions that you might ask as well.

How about a couple of suggestions for those fall programs? Well, you just cannot miss having "LIGHTING GLASS FOR PHOTOGRAPHY", by June Nelson, APSA. This is both color and b&w, and tells you just how June sets up her lights for her fine pictures. Just to show how good it is, June gave this lecture at the last PSA Convention in Boston. RLP guarantees that your club members will experiment with glass after seeing and hearing June tell them how.

Does your club know all about how to use filters? For b&w and color both? No? Better schedule "FILTERS, FACTS, and FUN", by A. C. Shelton, APSA. As a speaker before many, many clubs (he's head of the Ansco Camera Club Service), Mr. Shelton clearly shows you the effect

There is still plenty of time for camera clubs in southwestern U.S. to book Glenn E. Brookins' lecture program, "Color Slide Success Through Simplification."

Sponsored by PSA's National Lecture Program, Mr. Brookins will tour this area during October and November. First requests received were from Tulsa and Wichita.

The fee for this full evening's truly educational program is \$60, with no other expenses to clubs. For further information, write to NLP Chairman Maurice H. Louis, APSA, 333 West 56 St., New York 19, N.Y.

of filters, how and when they should be used, and what results you will get. He points out how through the use of FILTERS, and knowing the FACTS about them, you will have much more FUN out of your picture taking, and picture making. For beginner and advanced members both, and it will last for 50 minutes.

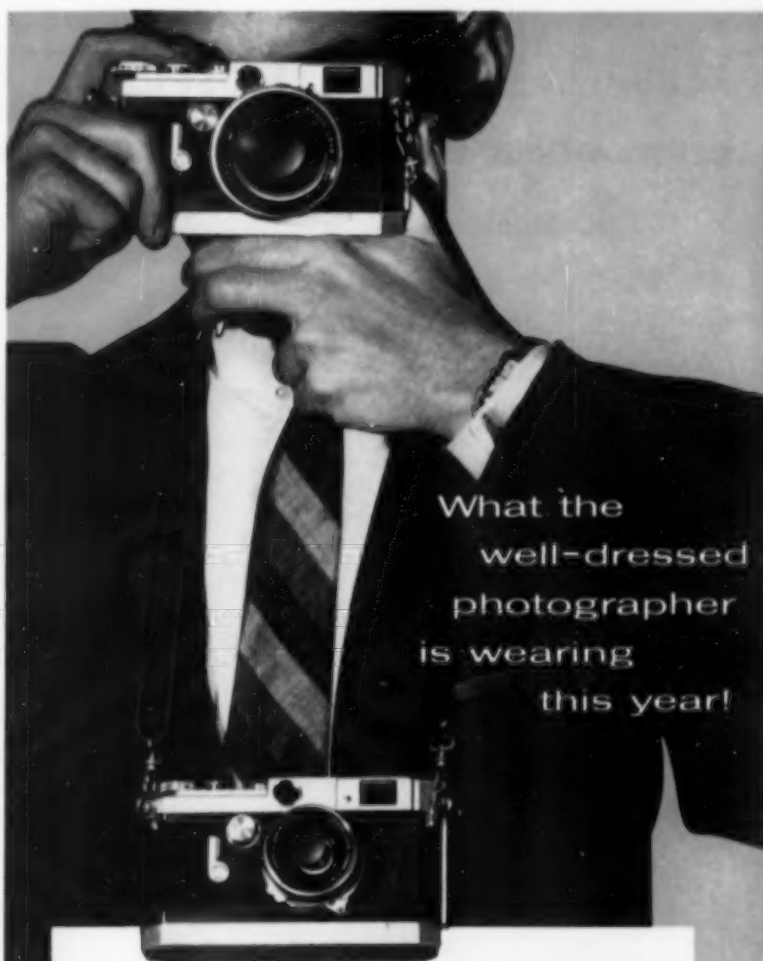
We have them, and many more in the making, so it is up to you or your club program chairman, president, or secretary to drop a line to get the ball a-rolling. It costs but 2¢ to inquire, and you will be glad for life that you did.

International Exhibits

The Photographic Society of Pakistan (Punjab Branch) has sent to the International Exhibits Service of PSA, a beautiful catalog of the Joint Exhibition of American and Pakistan Photographic Arts. The exhibition which was sponsored by the Pakistan Art Council and Photographic Society of Pakistan was held in Alhambra during October and November. Mr. B. A. Qureshi, Secretary writes: "The Society was founded in 1948 with the aim and objective of creating an atmosphere in which Pakistan's photographic talent in the various fields can develop and flourish." Since their founding they have moved steadily ahead under the able leadership of the Honourable Habib Ibrahim Rahimtoola, FRPS, FRSA, and held their first salon of photography in 1949 under the management of the Honorary General Secretary and founder of the Society, Mr. Wasim-Ud-Din. That same year they became affiliated with the Photographic Society of America and the Royal Photographic Society of Great Britain. In 1952 they established permanent headquarters with offices, darkroom, art-gallery, and library at Hotel Shalimar, Karachi, and now have branches in Lahore, Rawalpindi, Dacca, and Peshawar.

Mr. Qureshi continues — "The Photographic Society of Pakistan believes that photography can become a huge force in drawing the men and women of different nations together" and it is for this reason that they are displaying exhibits from other countries and are sending to PSA an exhibit of their prints for distribution through International Exhibits Service. They say of the prints that PSA loaned them for this exhibit: "The American panel of

(See Pakistan, p. 46)



What the
well-dressed
photographer
is wearing
this year!

More photographers are turning to the convenience of a team of cameras for quicker action under just about any condition. Winning team, of course, stars the remarkable new Canon V!



CANON V WITH
35MM F:1.8 LENS
\$450.00



CANON V WITH
50MM F:1.2 LENS
\$350.00

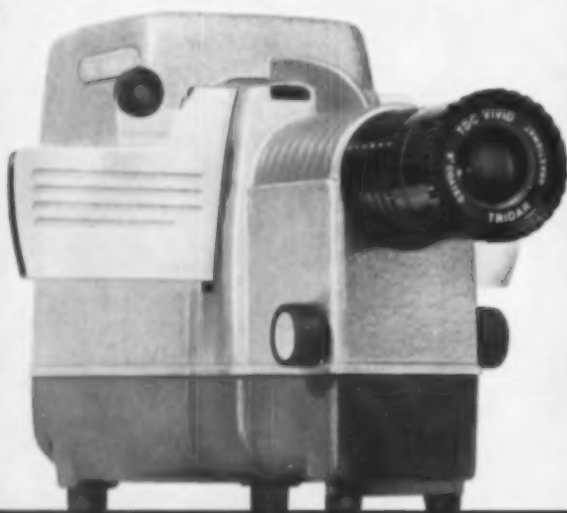
Take the "V," equipped with the new Canon 35mm f:1.8 and 50mm f:1.2, and you're set for some *real* speed photography. This fabulous high-speed team, in these two desirable focal lengths, actually opens new horizons to you in "available light" photography! And for added versatility, the Canon V interchanges *both* lenses without an auxiliary viewfinder, because of its exclusive built-in 35mm/50mm convertible viewfinder. If you want to keep ahead of 35mm's latest advances, check the new Canon System of Photography at your franchised dealer. Or write for complete descriptive literature.

The new Canon System of Photography

CANON Camera Co., Inc., U. S. Factory Branch, 350 Fifth Ave., New York 36, N. Y.
In Canada: Taylor & Pearson Limited, Vancouver, British Columbia

Buy a TDC Slide Projector now..

1. TDC HEADLINER 35...\$39.95



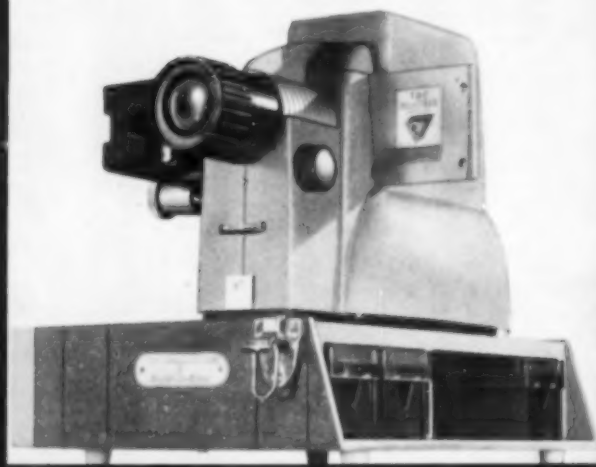
2. TDC HEADLINER 303...\$59.50



3. TDC DELUXE MODEL D...\$74.75



4. TDC STREAMLINER 500...\$79.75



Had your eye on a TDC slide projector? Then now's the time to buy it! During July and August, you can save a full \$12.80 on color film. Just take your pick from Bell & Howell's wide selection of 2" x 2" slide projectors, including the six leaders shown above. (Robomatic model excluded.) **1. HEADLINER 35.** Top value any season. Offers 300 watt brightness and manual changer at this low, low price. \$39.95. **2. HEADLINER 303.** Good news you can

use. Has tray-loading changer, room for six Selectrays. Price with four Selectrays and case, \$59.50. **3. TDC DELUXE MODEL D.** A real cool buy. Wind Tunnel Cooling stops slides from "popping." Complete with case only \$74.75. **4. TDC STREAMLINER 500.** Top quality 500-watt model. Has Wind Tunnel Cooling for lamp, optics and slides. A big buy at \$79.75. **5. TDC DELUXE PROJECTOR-VIEW.** Lets you show 35mm slides on big viewer glass

...and Save \$12⁸⁰ on color film!

Bell & Howell's Special Summer Offer



YOURS FOR ONLY \$1⁹⁵

when you buy a TDC slide projector now. Anasco's Easy-Loader is the new, easy way to load and enjoy the latest in 35mm color film. Equals eight loads of Anscochrome that would cost \$14.80 if bought individually. That's enough for 160 slides! And Anscochrome is the new, wide-latitude, extra-speed film that makes color photography easier than ever.

See Anasco ad on inside front cover of this issue.

5. TDC DELUXE PROJECT-OR-VIEW

\$77.50



6. TDC STREAMLINER 500 DUO

\$84.50

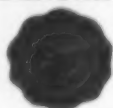


or project on screen for large groups. \$77.50. **6.** TDC STREAMLINER 500 DUO. Famous for versatility. Has both 2" x 2" and 2 1/4" x 2 1/4" slide changers; 500-watt lamp. Yours for \$84.50. See these, and other popular TDC slide projectors at your dealer's today. Get the full story on Bell & Howell's big Summer Special. Offer good during July and August only—limited to U.S.A. including Alaska and Hawaii. Bell & Howell, 7142 McCormick Rd., Chicago 45, Ill.

Bell & Howell

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IMAGINATION

MEMBERSHIP PIN



The PSA emblem in gold and blue enamel is furnished in two styles, a pin back for the ladies and a lapel button for the men. Every PSA member should wear one of these so he is always known to other members. Many members have two, a lapel button for dress-up occasions and a pin-back for sports wear and camera togs. Sold only to PSA members. Specify style when placing your order.

\$2.00
either style

Sold only by

**Photographic Society of
America**
2005 Walnut St.
Philadelphia 3, Pa.

TD To Be Reconstituted As "Techniques" Committee Asks For Suggestions

Upon recommendation of the Division the PSA Board acted favorably at the May meeting on reconstituting the Division as a "Techniques Division" to provide increased aid and services to the entire PSA membership.

Since the Division was formed it has acted as the scientific arm of PSA but the Division membership was divided between the technician and the amateur seeking advice on technical matters. Some members of the Division felt that a clearer statement of purpose, and preferably a single purpose would be an improvement. Also, there was the interest of the scientific members in a grouping which would concentrate on the scientific and deeply technical side of the art.

During the TD Color Conference in Rochester the TD Executive Committee took steps to implement the action of the Board and a special survey committee was formed, with 15 members, chaired by Tim Holden, to study the problem, set up suggested operating procedures and report back to TD.

A preliminary report of the committee covers three areas of service:

1. Conventions — provide personnel for materials, equipment and techniques clinics; present new and significant developments in photography; assist in demonstrational and informational meetings.

2. Publications—obtain and edit manuscripts on new, novel and informative techniques for publication in the Journal and the TD Newsletter.

3. Correspondence—answer requests from individual members and other Divisions for assistance in solving photographic technique problems.

New by-laws are being drafted but the complete change will probably not materialize before the Denver Convention.

All PSA members are asked to help the committee with suggestions. How do you think a techniques division could help you? How could it serve all the membership? What should the name be? How could it best cooperate with the other Divisions and the service committees?

Every member with ideas is requested to send them to Tim Holden, APSA, 154 Clarissa St., Rochester 8, N. Y. He'll see that they are passed around the committee.

More Division Nominations

When the nominations for DR's were published in the February Journal we also listed the names of the nominees for four of the Divisions. The lists for the other three were not then available. Here they are.

Color Division

Chairman, Merle S. Ewell; Vice-Chairman, Joe E. Kennedy; Secretary, Robert J. Goldman.

Nature Division

Chairman, Warren H. Savary; Vice-Chairman, Audrey Gingrich; Secretary, Lorena Medbery.

Stereo Division

Chairman, Jack Stolp; Vice-Chairman, Glen Thrush; Secretary, Walter J. Goldsmith; Treasurer, Dorothea Van Westrienen.

Petition nominations for other candidates were due at Headquarters by April 30. In most cases the nominations have been printed in Division publications.

Newly elected officers take office at the Board of Directors meeting during the annual Convention.

Pictorial Division Awards of Merit

★★★★★

J. Elwood Armstrong, FPSA

★★★

Alice Igersheimer

★★

Everett F. Clark
Claude C. Sibley

Frances Kuhlman
Dr. Boyd Stark

★

Alfred W. Hecht

Jack T. Lynch

*smooth
sailing*



Voigtlander

BECAUSE THE LENS IS SO GOOD

Voigtlander VITO B 35mm Camera

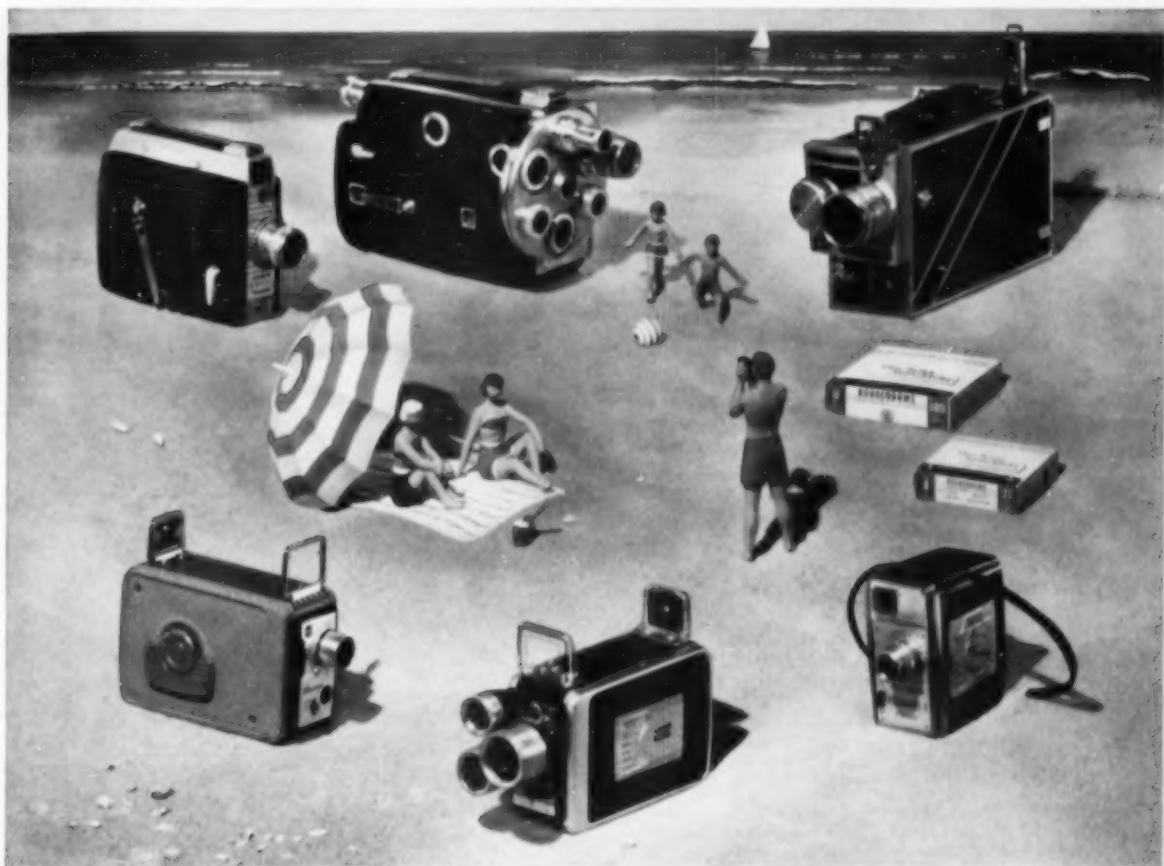
With automatic film transport, Voigtlander 4-element Color-Skopar f/3.5 lens, flash synchronized Prontor-SF's shutter, speeds to 1/500th. Priced in the United States and Canada, \$54.50. Ever-ready Case, \$8.25.

Made in Western Germany
with German Accuracy and Care

Voigtlander

It's child's play to take a better picture with the VITO B 35mm camera. Its ease of operation, superior mechanism, and world-renowned Voigtlander high-efficiency lens afford a perfect balance that helps you master every photographic situation. See for yourself.

See the Voigtlander Camera Family at Your Camera Store, or Write to VOIGTLANDER DIVISION, 110 West 32nd Street, New York 1, N. Y., or 345 Adelaide Street West, Toronto 2B, Dept. VJ-4



Choose from this superb new line-up... then

bring home your fun with a KODAK MOVIE CAMERA

The good times of summer can be yours to enjoy *any* time of the year—in sparkling action-and-color movies. And no matter which one of these wonderful movie cameras you choose, it's made by Kodak—so you know it's good!

8mm Movie Cameras, front row:

New Low-Priced, Top-Value Brownie Movie Camera, f/2.7, \$29.95. Beautiful family and vacation movies in color—with snapshot ease. Inexpensive, too—up to 50 average-length scenes on a \$2.40 roll (modest processing charge extra). With faster f/2.3 lens, \$37.50. With super-fast f/1.9 lens, \$44.50.

Brownie Movie Camera, Turret f/1.9, \$79.50. Complete—no extra lenses to buy! Shoots normal, telephoto, and wide-angle scenes—gives you 3-lens range at a 1-lens price.

Cine-Kodak Medallion 8 Camera, f/1.9, \$144.50. Fits into your pocket, it's so compact! Only 3 seconds to load! 4 speeds including slow motion, plus single-frame exposure. Average outdoor settings in red. Accepts auxiliary lenses.

16mm Movie Cameras, top row:

Cine-Kodak Royal Magazine Camera, f/1.9, \$179.50. Its lens is Kodak's superb "Ektar"—gives you BIG 16mm movies that sparkle, on a screen up to 12 feet wide. 3-second magazine load; 3 speeds. Accepts wide-angle and telephoto lenses.

Cine-Kodak K-100 Turret Camera, f/1.9, \$315. Holds 100-foot 16mm film roll; runs 40 feet at a single wind. *All* speeds—16 to 64 frames—and single-frame exposure, too. Telescopic viewfinder. Turret takes any 3 Ektar Lenses—15 to 152mm—without optical or mechanical inter-

ference. Matched viewfinders frame scene automatically. Adapts to make multiple exposures, fades, and dissolves. (Single-lens K-100, f/1.9, \$279.)

Cine-Kodak Special II Camera, from \$1,195. Professional camera for educational, business, or personal use—Hollywood effects made easy. Built-in controls for fades, dissolves, multiple exposures. Available with 100-foot or 200-foot 16mm film chamber.

The next time you're in your favorite camera shop, ask the dealer to show you any of these fine cameras. And there's a Kodak projector to go with each one—8mm models from \$62; 16mm models from \$275. Most Kodak dealers offer convenient terms.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak
VERBODEN

EASTMAN KODAK COMPANY, Rochester 4, N. Y

Color Lab in a

—ideal for a vacation tour, or at home, and you don't need a darkroom. Also, the big-slide bonus that comes with every Kodaslide Signet Projector... High-flying color... How to get prints out of the wash in a hurrury... Oversize full-color prints on Type C... Finding the right filter ring... And the virtue of thin film.

Big slides

Why is it that Kodaslide Signet Projectors can project the big $1\frac{1}{2} \times 1\frac{1}{2}$ -from-620 transparencies in 2×2 -inch mounts without a loss in projected image quality? It's because right from the start we've put *big* condensers in the Signet Projectors to handle the big 28×40 mm Bantam slides—not just the 35mm (24×36 mm) slides. You get screen images that are sharp and crisp whether you use the



regular 35mm or Bantam slides or the big $1\frac{1}{2}$ -inch square ones. (Of course, with the larger slides, the corners are slightly rounded.)

This is a boon to the man with a $2\frac{1}{4} \times 2\frac{1}{4}$ camera who has a yen to take color transparencies and project them. Mask the viewfinder on your camera or plan your shots so they can be cropped to $1\frac{1}{2} \times 1\frac{1}{2}$ inches, mount them in suitable 2×2 -inch slide mounts, slip them in your Kodaslide Signet Projector and you're all set for a showing of big, square, brilliant slides. (If you own an earlier model of a Signet Projector that doesn't work with the larger slide area, you can buy a Kodaslide Signet Slide Changer and Receiver Kit for \$4.95 which will do the job. If your Signet has an automatic changer, you're all set as it stands.)

A Kodaslide Signet 500 Projector with automatic slide changer and a 5-inch $f/3.5$ lens costs \$82.50; with 5-inch $f/2.8$ lens, \$89.50; with the new 7-inch $f/3.5$ lens, \$105.50; without automatic changer, \$10 less. The Kodaslide Signet 300 Projector with $f/3.5$ lens and automatic changer is \$69.50; without changer, \$59.50.

(The film to use to make these oversized transparencies is Kodak Ektachrome Film, of course. Comes in sizes to fit 120 and 620 roll-film cameras as well as miniature. And you can process it yourself to control your own full-color transparencies from start to finish.)

New era

Ten years ago the idea of a complete color processing laboratory in a box the size of a small suitcase would have produced some loud guffaws. No longer. Witness the new Kodak Ektachrome Processing Outfit, 35mm. In one package you have everything you need to process 35mm Kodak Ektachrome Film—except a darkroom. The big news is that, with this outfit, color slide-makers don't even need a darkroom!

Here's what's in the outfit: A Kodak Day-Load Tank that loads in full light; a thermometer with the accuracy the process requires; a 1-pint-size Kodak Ektachrome Processing Kit, Process E-2, with all the chemicals you need; a 16-oz. Kodak Darkroom Graduate; six poly-



ethylene storage containers with polyethylene spill-proof covers and capped pouring spouts (they're in different colors, coded to match the color-coding of the chemical packets in the Processing Kit); a Kodak Stirring Paddle, two plastic film clips, 100 Kodak Ready-Mounts, two trimming guides, four yellow polyethylene Kodaslide Boxes to hold the slides, and a complete instruction manual. Whew!

Since you don't need a darkroom, this outfit is perfect to take along on your vacation—lets you process your color transparencies the same day you take them while there's still time to take over the shots that weren't quite on the button.

Price? \$24.75. Where? Your Kodak dealer's.

Just suppose

Let's say you're just starting out in serious photography on a low budget and

want a moderately priced miniature camera, or you're looking for a second camera and want a miniature, or you've been asked by a friend who's a casual photographer for some advice on what camera to choose for taking color slides. Here are our specifications for such a miniature:

1. The lens to be $f/3.5$, coated, and with a high degree of image quality and color correction. And it should focus down to $2\frac{1}{2}$ feet.

2. The camera won't have a rangefinder because rangefinders—good ones—aren't "low budget"; but it should have a top-quality optical viewfinder.

3. The shutter is to be at least 1/300 second and synchronized for flash.

4. The camera is to be named "Kodak Pony 135, Model C"... because then it'll have, in addition, knurled film-advance and rewind knobs, body release, film-type indicator, depth-of-field scale, tripod socket, automatic metering, exposure counter, no-thread loading, and a



price of \$33.75. That's right, \$33.75. Ask your Kodak dealer to show it to you. It's a lot of camera for the money.

Any size you want

Some of our friends are asking how come the new, beautiful Type C Color Print Material (for full-color prints from Kodacolor negatives) is listed only in 8×10 size.

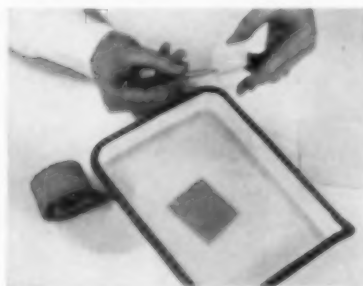
Reasonable question. It's to keep Kodak dealers from going crazy stocking a wide variety of refrigerated packages while people are learning to use this wonderful new print medium. Type C must be kept cool... big sizes are a storage problem... and as yet we don't know what big sizes are going to be most in demand. We do know that 8×10 is a good

Traveling Box

standard size for now—and at \$10.15 for a package of 25 sheets, it's very little money for some very beautiful prints.

However, you can have this material on special order in 11 x 14, 14 x 17, 16 x 20, 20 x 24, and 30 x 40 inches through your Kodak dealer. Only requirement is that the order be \$50 list minimum in any one size. Obviously, if the members of your camera club want to do Type C prints in exhibition sizes, all you do is team up with a few other members and order \$50 or more of, say, 14 x 17... then divvy it up as you choose. A good club project if we ever saw one.

KAPBSF is thin



The lady in the picture is stripping an emulsion that is only 5 microns thick (a micron is 0.000039 inches). We sell this emulsion as Kodak Autoradiographic Permeable Base Stripping Film for use in microscopic study of radionuclides. The emulsion is supported by a 5-micron-thick piece of plain gelatin. This is thin—far thinner than any normal emulsion you're used to using.

There's a trend these days towards thinner emulsions in film. One of the reasons why the new micro-fine-grain Kodak Panatomic-X Film gives such high definition is because of its extra thin emulsion—the thinner the emulsion the less image spread within the emulsion during exposure. Try a roll and you'll see what we mean.

Finding the ring

An Yvar 16mm f/2.8 (Visifocus) lens accepts a No. 52, Series 5, Kodak Screw-in Adapter Ring, which in turn will accept no end of Kodak Filters, Portra Lenses, and the like. This is just one of about 250

lens attachments (for all manner of cameras), which appear on your Kodak dealer's newest Adapter Ring chart. See your dealer—you can determine the correct ring and series for your camera or lens in less time than it takes to put a filter in place.

(That's saying something because it takes less time than ever these days to select a filter and put it in place. Kodak



Filters now come in crystal clear plastic cases that can be locked together to form your filter kit. You can see each filter, pick the one you want, and take it out quick as a wink.)

High-flying color

A new use for the new high-speed Kodak Ektachrome Film: it's being used to photograph high-altitude rockets. For this kind of long-range work, a fine-grain high-resolution black-and-white film is usual. But somebody with an inventive mind (an amateur photographer, we bet) suggested painting the rockets with fluorescent colors, and photographing them with fine-grain, high-resolution Ektachrome. It works fine.

How to do it

It's axiomatic that a picture ought to say something—clearly, briskly, without beating around the bush and getting people all confused. This applies to any kind of picture—pictorial, illustrative, record, instructional. Especially instructional.

Some of our able young men have put their heads together and come up with a new 64-page book in the Kodak Indus-

trial Handbook series. Called "How-To-Do-It Pictures," it costs 50 cents, has over 100 illustrations, and tells how to make pictures for instruction books, training and maintenance manuals, assembly instructions, and so on. Should be a gold mine for free-lance writers who'd like to illustrate their own "how-to" articles. And good training in any other photo field, too. At your Kodak dealer's.

More copies



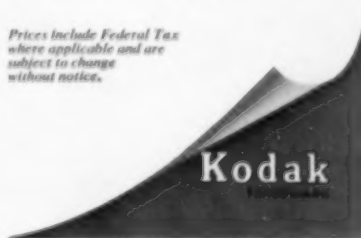
We make a little office machine called the Kodak Verifax Copier which makes extra copies of business letters, lists, shipping documents, memoranda, certificates, and all sorts of other things—photographically and in almost no time. Very likely an office supply firm in your city sells these machines. Just recently we improved the paper used in the machine, so you can now print five or more quick copies from one paper matrix, the cost then being 2½ cents or less per copy. In a day when everybody seems to need extra copies of everything, this is progress.

Speed-up print-wash

In this fast-moving age, we think Kodak Hypo Clearing Agent is just the ticket. After a big darkroom evening, it lets you get to bed sooner and get your proper sleep. You take the print out of the hypo, dunk it briefly in water, agitate it a few minutes in the Clearing Agent bath... and it will then wash in about 10 minutes (20 for double-weight papers) instead of the usual one or two hours.

Kodak Hypo Clearing Agent helps films wash faster, too. And it's cheap—an 80-cent package makes 5 gallons, good for 1,000 8 x 10 prints.

Prices include Federal Tax where applicable and are subject to change without notice.



EASTMAN KODAK COMPANY, Rochester 4, N. Y.

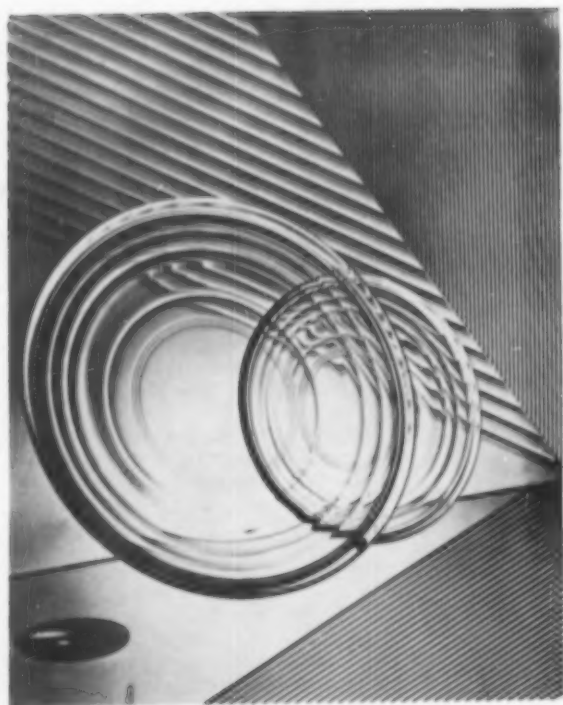


Manhattan Vista

T. W. Martin

Summer

1956 Newark International



Lines and Circles

Cheung, Yu-Chiu



The Shadow Approaches

Ho, Fan

Salon



Bleak December

(Gold Medal)

Barton King, A.P.S.A.



Serenity

(Gold Medal)

Dr. Abraham Burack



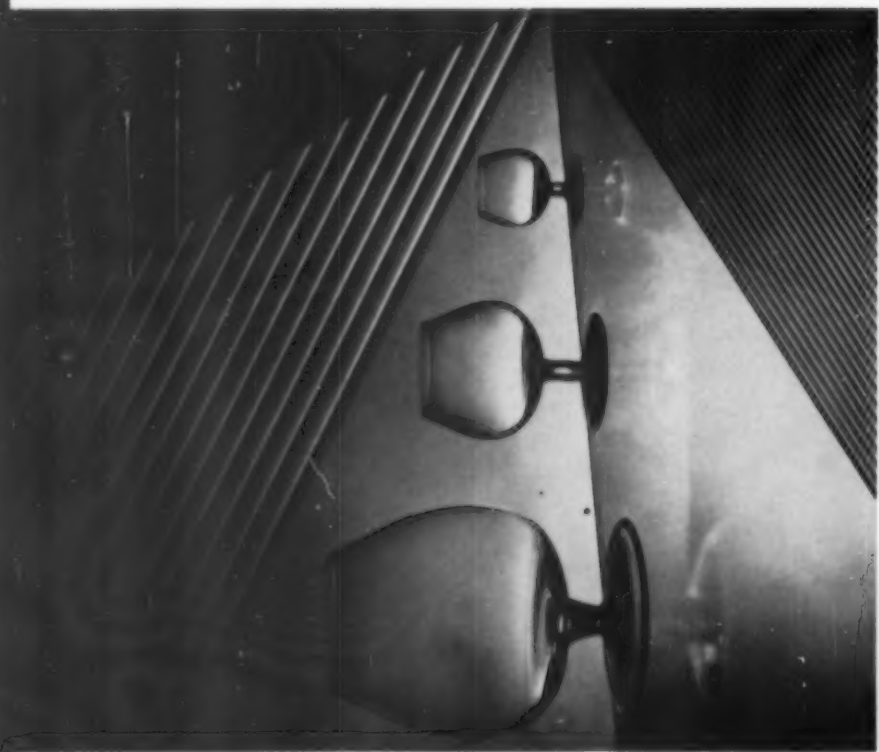
Still Life with Horse

J. Johnson, Jr.



Drum Beater

LaVerne L. Bovair, F.P.S.A.



Class and Lines

Yu-Chiu Cheung, AFSA, FRPS



Dancing Doll

Wellington Lee, FFSA, FRPS

1956 Rochester International

This folio, printed from plates loaned to us by the Rochester Salon, is printed sideways in order that we may bring more of them to you. We regret that we are unable to reprint the excellent color reproductions of Color, Nature and Stereo subjects which were printed in the catalog by a special process.



Stevedores

(Rochester Medal)

A. Aubrey Bodine, FPSA



Grandma's Life

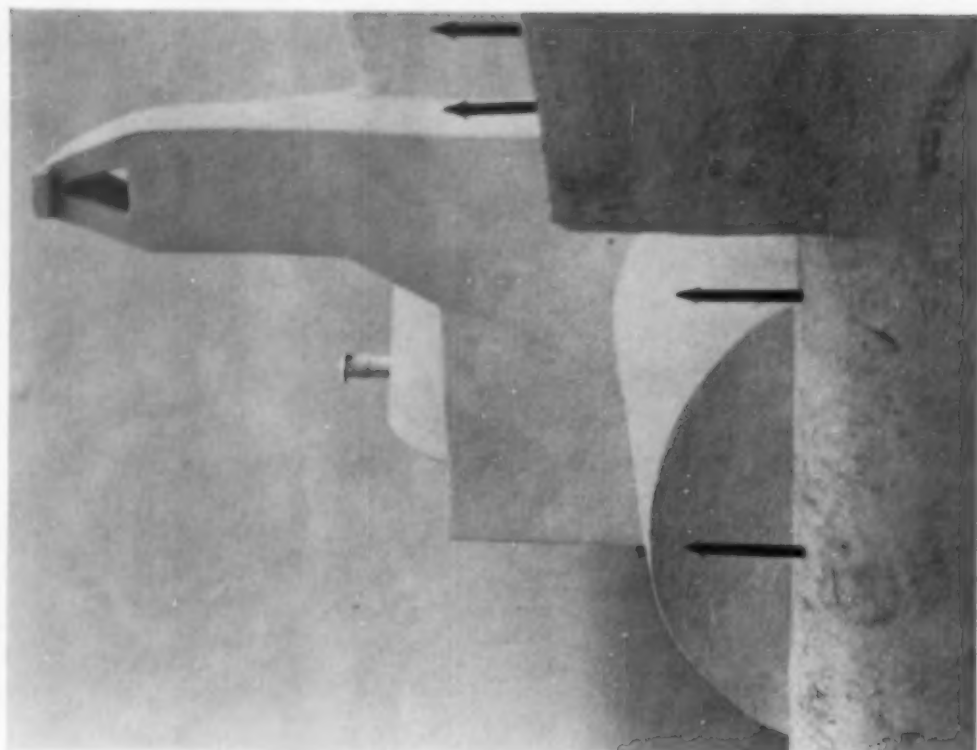
Yet-Pore-Pun, FPSA



And The Evening and The Morning
Were The First Day

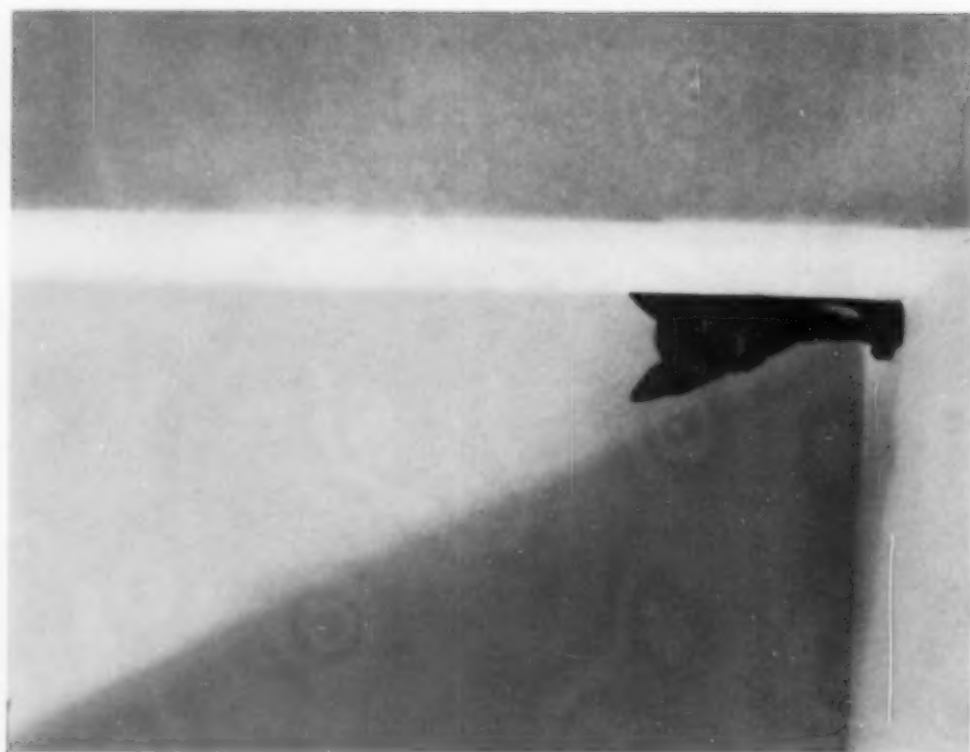
(Rochester Medal)

Chellis Core, APSA



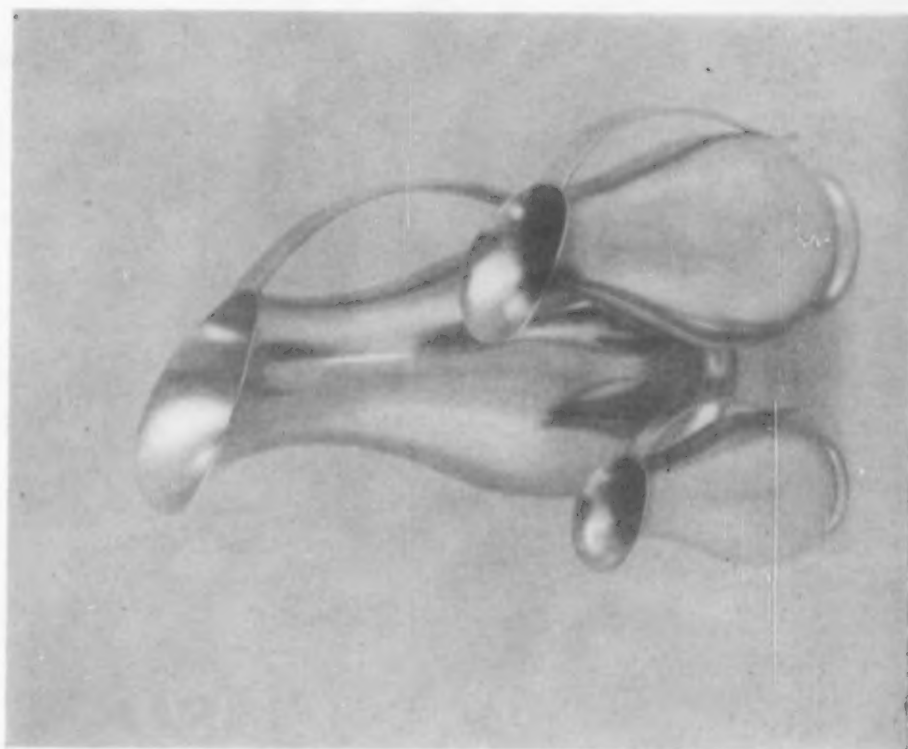
La Cosa Moresca

Antonio Persico



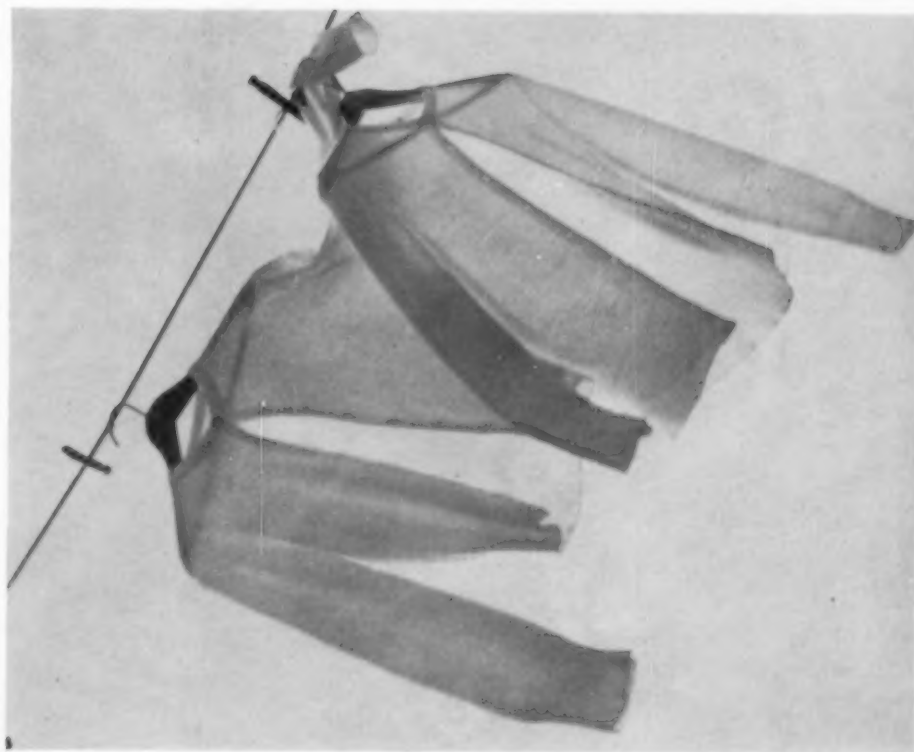
The Cat in the Corner

Mon-Yu Hung



Pewter

J. W. Endres, AFSA



Wm. M. Anderson

Hi Pul



Boyd E. Stark

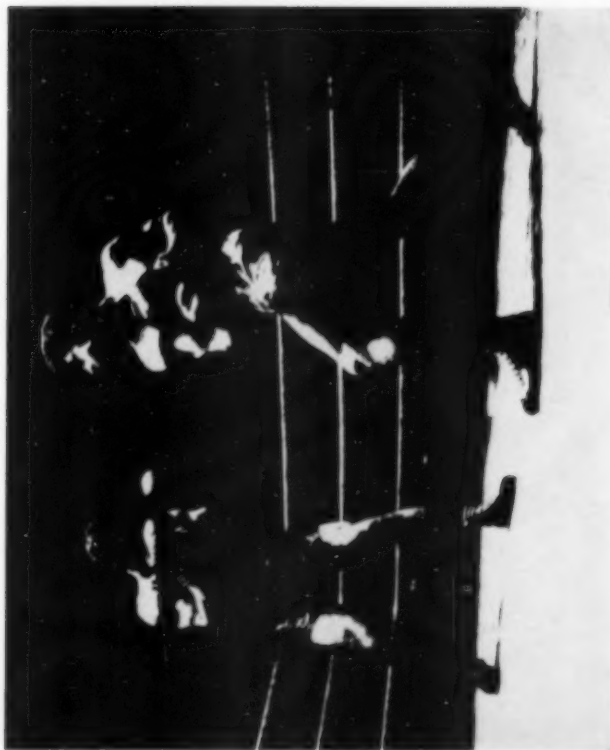
Summer Fantasy



Fong Ku Tchen

Spring

Rochester



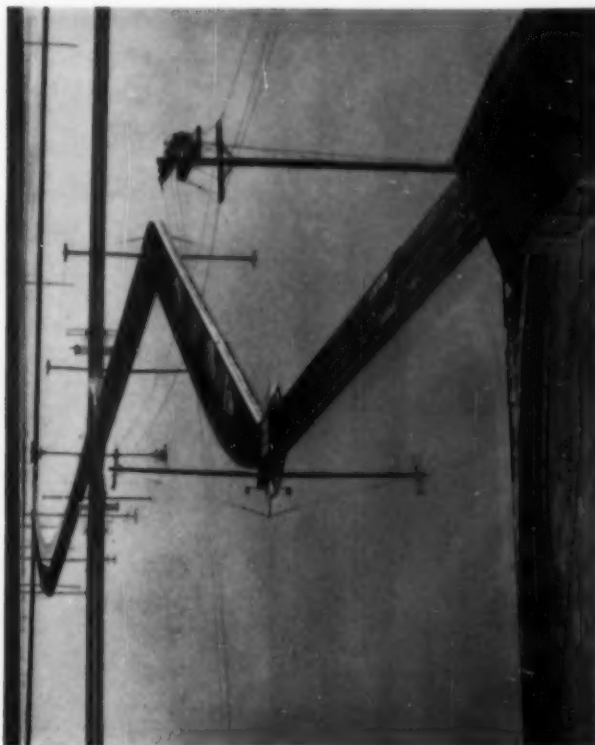
Boxers

Karl Keller



No Title
(Rochester Medal)

Charles A. Arnold



Salt Works

T. V. Whitehouse



Spring Song

(Rochester Medal)

Vern N. Rockcastle



Summer Deer #2

(Rochester Medal)

Pete Turner

Rochester



Luring Salamander

(Desmognathus fuscescens)

George B. Keyes



Red Squirrel #2

Leslie A. Campbell

NATURE slides were reproduced in color in the salon catalog. We regret that we cannot reproduce them here. The Rochester Salon has five sections in all, three of them color.

Salon Portraits by Yarrington

By Lowell Miller, APSA, ARPS



Salon Portraits by Yarrington: #1. "Louise," #2. "Wilhelmina," #3. "Claudia."

The telephone was ringing when I walked into the office of C. A. Yarrington at 50 Church Street, New York. It kept on ringing while he greeted me with a friendly smile, gave me a warm handshake, and took my hat.

"Have a chair," he said, "I'll be with you in a minute."

Then he turned to the phone. "Hello, Yarrington speaking. Yes. Yes, I will be glad to. How about tomorrow night about 8 o'clock? Fine. Now tell me, what costumes do you have?"

He talked about dresses, hats, sport clothes, and gloves, as well as the color of each. He was obviously arranging a portrait sitting with a lady.

Hanging up the phone, he turned to me with a wink.

"You know, I'm a lucky guy. The pretty girls call me for dates. And at my age, too!"

He went on to explain that the call was from a young girl who was anxious to become a model. It seemed that a well-known model agency had asked her to submit a portfolio of pictures. When she told them she had no photographs, they advised her to call Yarrington. He had agreed to make a set of portraits for the young lady, free of charge, in return for the use of the negatives in making salon prints. That's how "Yarry," as he is known to his friends, gets the pretty girls to pose for him without his having to pay models' fees.

Offering prints in exchange for a model's services is not exactly a new experience for PSA members, but the idea of making a deal with a model agency is novel. If you live in a large city, a similar mutual arrangement may prove highly satisfactory, and if you have the skilled craftsmanship of Yarrington, your work will be in constant demand.

The important part of this reciprocal exchange of talent, according to Yarrington, is to deliver the finished prints to the model as promptly as possible. Any failure

C. A. Yarrington

In the same mail we received this article about Cy Yarrington's portraits, and Cy, we also received word of his sudden death. The week before he had attended the Pittsburgh Regional, and the week before that the Board Meeting in Philadelphia.

Cy joined PSA in 1941 and was a member of the Pictorial Division. Perhaps his most important contribution to PSA was the massive job of recording and compiling the statistics for the annual "Who's Who in Monochrome Photography." On the other hand perhaps it was more the works of the camera and the impact of his personality that was important.

on your part to live up to an agreement will most certainly ruin your chances of making future "dates" with hopeful young career girls.

"I remember when I first offered this service to young models," said Yarrington, "I noticed that some of them either doubted my sincerity or were dubious of my photographic ability. I solved that problem by making a large album of 16 by 20-inch prints of my finest work. One glance through that book soon convinced the suspicious youngsters that I was a photographer, not a wolf. It also served as bait. I honestly believe that there is not a beautiful woman in the world who can resist the temptation of a big—say 16 by 20-inch—portrait. Even men are susceptible. They pretend to be uninterested, but they go for the big ones, too. Just offer them one and see."

I asked Yarry how he could expect to get good salon portraits from a series of test shots, particularly if he was shooting fashion.

"Well," he replied, "let's take a young girl at the beginning of her modeling career. First, I concentrate on the type of pictures she can use when she goes looking for a job. This includes the full-length formal-gown stuff that I rarely use, but that she needs. The same is true of pictures of her in bathing suits, sport clothes, and summer play outfits. I can't hang them in the salons, but I make those pictures with the same attention to detail as the ones I would want to put in my file. The point is that, once I have gained her gratitude, the young lady will come back again to pose for my type of portrait. In fact, some of the girls who started with me have really hit the big money say thirty or forty dollars an hour, and yet when I ask them to they are always willing to pose for me for free."

Yarrington has been taking pictures since 1901, but he is not a professional photographer. As a self-employed businessman, he exports heavy machinery and other items of hard goods to foreign markets. Photography is strictly a form of recreation after working hours. His interest in serious portraiture began fifteen years ago. Early success in camera-club competitions encouraged him to enter the international-salon circuits, where more than five hundred of his prints have been accepted. Many of these have won medals for pictorial excellence and have been reproduced in salon catalogues throughout the world.

When I asked about his studio facilities, he explained that at first he attempted to rent a studio on a part-time basis, but found that it was next to impossible in the city. He then told me about the "Little Studio." It seems that five of his business friends and associates were willing to pool their spending money, rent a vacant room

in a near-by office building, and equip it for portrait work. Thus, the "Little Studio" became the haven for the "doctor-lawyer-merchant-chief" with a mutual interest in photography as a hobby. Many guests have been invited to attend their shooting sessions, and the group has become well known in metropolitan camera-club circles.

It has always seemed to me that a good portrait photographer is a master of psychology. Friendly. Understanding. A creator of beautiful work. Marked not only by confidence in his ability but also by a positive approach to all problems. I found this particularly true of Yarrington. In fact, I questioned him rather closely about his psychological approach to picture making. It may seem unconventional, but Yarrington feels that it is important to meet your model in a social way. At first meeting, he frequently takes his model to dinner. This affords him an opportunity to appraise and evaluate a new personality. (He also advises that, in a situation like this, it is well to appraise and evaluate the personality of your wife. If in doubt, take your wife along.) Here is the way he expressed it to me:

"It is most difficult to establish rapport with a perfect stranger. How can I hope to express personality photographically unless I feel a spiritual relationship with my model? How can my model express emotionally what I have in mind unless she completely understands my method of approach? She must be as well acquainted with my intellectual process as with my mechanical arrangement of lights and camera. I like to think of it as being comparable to the relationship between a director and an actress. I am the director. I must express in words the story or the plot. The trick, of course, is to command without being dictatorial. It is important for the model both to feel she is an actress and to understand the situation, story, mood, action, and timing in order to create the facial expression that will, in turn, create an emotional response in the person viewing the finished picture. It is my job to persuade her to play to an unseen audience beyond the footlights—or the lens. That audience is the viewer of the finished pictures."

I raised the question as to what he would do if his verbal instructions failed to tip a chin high enough or straighten a shoulder. Did he believe in the old rule that a photographer should never touch his model? To Yarrington, this mid-Victorian rule is so much poppycock.

"Sure, I touch my model. If her head is not tilted just right, I gently force it into position. My movements are business-like and positive, and I explain why I am doing it. I have never yet found a model who resented anything that I did to improve the picture. I am speaking now of portraits and fashion work; the situation is reversed for nude studies, when I make it a rule to stay away from the podium, and give verbal directions only. I have found that a mirror placed at the camera tripod helps to overcome the difficulty in arranging the pose I want when photographing

a nude. The model can see in the mirror any awkward arrangement of the figure that needs to be corrected."

Yarrington does not limit his work to portraits of beautiful women. Some of his most famous salon successes are character studies of men. If anything, he finds men more willing to take direction, more capable of expressing emotion before the impersonal eye of his camera. He points out that character lines in an older man's face are easily exploited. Strangely enough, he has found that men are willing to put on outlandish costumes if necessary. As a rule, they need little make-up, do not care to have the photograph retouched, and because the pigment of their skin is photographically more contrasty, the resulting print is more dramatic.

Says Yarry, "The best male model is an extrovert—a ham actor, so to speak. He is the kind of guy who talks with his hands and his eyes, and usually goes through a whole series of facial contortions when telling a joke. You know the type, a natural-born mimic with a ready wit. You will find a lot of men who secretly wish they had become actors, public speakers, or super-salesmen. Give them an idea and they run away with it. Take, for example, the model I used for the print entitled 'Impresario.' He aspired to be an actor, actually did bit parts in Hollywood at one time. He showed up at the studio very casually dressed. I had planned to shoot him in a cowboy outfit because he had a complete Texas wardrobe. We did a few pictures along that line, but he kept 'hamming' up the works. I finally got the idea of concentrating on his expressive eyes. I asked him to pretend he was giving the eye to a beautiful blonde, and there it was, the most natural expression you ever saw. Quickly, I had him switch into an overcoat and a scarf (to conceal the lack of collar and tie) and worked the hat into the desired shape. Once more I called for that wolflike expression. It was perfect."

Recognizing when to shoot, that is, the peak of action, is just as important in portrait work as it is in press photography. Emotional reaction is fleeting—no model can hold the same expression while you are busy focusing the lens or adjusting a light. In fact it may be impossible to recreate the magic of response. "So, by all means, be ready to shoot fast," says Yarrington. "Nothing can be more deadly than unfamiliarity with your equipment. Before you start, take your meter reading, set your aperture and shutter speed, and correct the focus. It is far better for your picture to be slightly out of focus or have the figure off center than to miss the right mood."

Yarrington uses Kodak Royal Pan Film which he can shoot at 1/50 second, f/11. Underexposed one stop, this film is given maximum development in DK-60 for about seven minutes at 68°F.

When asked what basic lighting he would recommend for the beginner in portrait work, Yarrington stated that nothing can beat the old "Rembrandt formula"—the main light placed at 45 degrees horizontally



Salon Portraits by Yarrington: #4. "The Impresario," #5. "Al Qatalin" (Evil Eye), #6. "Angus MacTavish."



"Yarrington at Work." This is C. A. Yarrington, APSA, of New York, photographing one of his models in the "Little Studio."

from the camera-to-subject axis and raised several feet above the camera level. The model is turned so that the light falls on the one cheek, spills over the nose, and creates a little triangle of light on the other cheek. The fill-in light is set at camera level several feet away from the camera on the shadow side. The ratio of intensity between the main light and the fill-in light should be approximately 4 to 1 for panchromatic film, and about 2 to 1 for color film. To produce this ratio, the use of a lower-wattage lamp for fill-in light is more satisfactory when working in a limited space. For example, a No. 2 Photoflood Lamp may be used for the main light, and a No. 1 Photoflood for the fill-in light. Avoid using two lights of equal intensity at the same distance from the camera so that objectionable "butterfly wings" are formed on each side of the nose. A small spotlight for the hair is placed either directly above the model's head or to one side.

For high-key lighting without an expensive ring light, Yarrington uses two photofloods of equal intensity, one on each side of the camera, but as close to the lens as possible, and level with the lens. The background must be well illuminated and lighter in color than the face of the model. This should be determined by meter readings from the background as well as the face. Remember that a high-key picture is a photograph of a high-key subject. (See, for example, the portrait entitled "Wilhelmina.") A brunette does not make a good high-key subject unless you cover her hair with a white scarf. Use your brunette models for dramatic low-key work. Natural blondes and young children are the best high-key subjects. And remember, too, that

there are tricks in development. A normal exposure, based on your light-meter reading, should be given full development for maximum contrast, but you do not have to overexpose or overdevelop to get high-key results.

The portraits illustrating this article disclose Yarrington's unusual skill in portraying story-telling characterizations by the use of costumes and interesting personalities. His models range from teenagers to octogenarians. In my opinion, his wrinkled old men are more dramatic than his beautiful women. We can all admire the charming youthfulness of "Eileen," who was only sixteen years old at the time her portrait was made, but for my money, the dour old Scotsman shown in "Angus MacTavish," is even more beautiful, photographically speaking, than Eileen. We appreciate the slick glamour and elegance of "Louise," but it takes the fierce, evil eyes of "Al Qatalin" to hold us spellbound in the powerful intensity of his bold stare. Perhaps the only exception to my preference for his male studies is the lovely, the beautiful, the very feminine "Wilhelmina," whose perfect profile has a universal appeal. But in all of these fine examples of portraits by Yarrington, there is the stamp of his own personality. I, therefore, wanted him to define the most important requirement for a successful portrait photographer. After careful consideration, he replied as follows:

"As a photographer, you must realize that the human face is but a mirror—a mirror that reflects emotions from within. Furthermore, it is your responsibility to arouse the emotions that are to be reflected by the face. Once you have acquired the ability to create an emotional response in

your model, and to click the shutter at the peak of action, you have mastered the fundamental art of good portraiture."

COMING ATTRACTIONS: The promised portraits of William Sheffer, M.Photos., Milwaukee professional, will appear in a later issue of the Journal.

Here is a schedule of the next four Portrait Pointers series:

Sept., Basic Lighting Series II; Nov., Portrait of Men by William Sheffer; Jan., Basic Lighting Series III; Mar., Pictures of People by New York's Village Camera Club members.

WANTED: We are especially interested in obtaining a series on portrait making with a 35mm. camera. It should include graphic explanation of the effects which result from the use of various focal length lenses. Prospective contributors, write Maurice H. Louis, APSA, 333 West 56 St., New York 19, N. Y.

Over two years ago when I asked Lowell Miller to do a Portrait Pointers series, he acquiesced with reservations. His promise was on an if-and-when basis. After all, a position in Eastman Kodak's Military and Special Sales Division; a family which includes wife Wilma and children Robert, Sally and Mary; a Rochester home which requires painting and you-know-what-else; and helping to keep the Kodak and Rochester International Salons running smoothly, leaves little time except for a minimum of sleep.

Notwithstanding all this, Lowell Miller is able to produce outstanding photographs in his basement-studio on a purely avocational basis—just for the sheer enjoyment of doing something creative. From 1949 to '53, he was a prolific exhibitor and topped the world's salon contributors in 1952.

When I received Lowell's article on May twenty-first, it was with agreeable surprise in more ways than one. Originally, he had suggested doing an article on the amateur's approach to box camera portraiture, using Tri-X film and living room bridge lamps. But this interview of C. A. Yarrington, APSA, a well known PSA personality, fitted in perfectly with the instructional objectives of Portrait Pointers.

As you will read, here is a warm and understanding story about a proficient amateur portraitist who had enjoyed considerable salon success. Lowell has been able to offer a clear insight into the character of the individual, as well as the photographs he created. After all, what we ARE and what we DO are so closely allied that it is impossible to separate the two.

Photographic education is something more than the learning of technical know-how. Although this series is different from preceding ones, I feel it will prove informative and stimulate the making of better portraits.

C. A. Yarrington was always closely associated with pictorial photography. His portraits, made with the maximum of enjoyment and the minimum of drudgery, have caught the fancy of salon judges.—M. H. L.

Fast Film, Slow Camera, Good Pictures

By John Van Guilder

It is now almost a full year since the Eastman Kodak Company upset every photographer's notion as to the amount of light needed to make a photograph by introducing their new super-speed rollfilm, Tri-X. Photographers will still quarrel over the minimum light levels that they may require, but whatever these minimum requirements are today, they are half, or less than half, of the amount required before Tri-X's debut in December, 1954.

Tri-X has meant many things to many photographers. Users of photoelectric exposure meters have been able to set the emulsion-speed dials which determine the exposure to be given at any light level two, three, or even four times higher than heretofore. This has meant giving the same result, or, because of faster shutter speeds and/or smaller lens openings, even better pictures. Owners of cameras with moderately fast f/3.5 and f/4.5 lenses have now found that with Tri-X they can take the same kinds of pictures which once required very expensive f/1.5 and f/2 lenses. And even owners of lowly box-cameras have gotten into the act! Cloudy-dark winter afternoons which once spelled box-camera failure now yield sparkling photographs, and even well lighted public places such as air-lines terminals, banks, and supermarkets have become fair game for the humblest of modern cameras.

Speaking technically, Tri-X is a highly sensitive, medium fine-grain, fully panchromatic black-and-white film with an ASA speed rating of 200 daylight, 160 for tungsten lamps. Unlike other fast films which have appeared on the market over the years, the graininess of Tri-X is exactly on a par with the graininess of the film which it has superseded, Super-XX. And, of course, Super-XX was only one half as fast as Tri-X, being rated at 100 daylight, 80 tungsten. In addition to this, the high speed of Tri-X is in no way related to "forced" or overdevelopment. As a matter of fact, professional photographers today are shooting Tri-X as if it were as much as five times as fast as its nominal ASA 200 rating, without giving any more than normal developer immersion times.

Even in indoor incandescent lighting, where the film is rated at 160 for ASA-calibrated exposure meters, most professionals set their meters at anywhere from 400 to 800. The exact index depends upon such things as the developer used, the photographer's personal opinion about negative quality, the type of enlarger he uses, as well as the type of lighting conditions under which he normally works. (This will be more fully discussed in the section on processing Tri-X which appears later.) Incidentally, users of Weston exposure meters can translate effective ASA speeds into Weston num-

bers by remembering that any Weston index is approximately equal to 4/5th of an ASA index.

For the benefit of those who use simple equipment, and do not own exposure meters, the following general exposure table should serve as a useful point of departure for personal experimentation. The data is based upon the author's general experience with Tri-X and, again, is offered merely as a basis for your personal experimentation.

For the benefit of the technically minded, or merely curious, this chart is based upon my experience when using the Norwood Director incident-light exposure meter. The first column (dim indoor locations), assumes a reading of approximately "8" with the meter slide out, the second column (average bright locations), assumes a slide-out reading of approximately "16," and the last column (very bright), assumes readings somewhere between "32" and "64," again with the slide out. These approximate light levels continually crop up in my work in homes, offices, and other places where people live and work.

The chart also assumes a Tri-X rating of 650-800 and development in D-76 for eleven to thirteen minutes, in most instances. Shutters of inexpensive cameras will sometimes vary considerably from the indicated shutter speeds and may therefore require more or less development time depending upon whether the shutter is fast or slow.

The very high effective film speeds obtainable from Tri-X require neither special skill nor special development procedures. For best results, however, the reader is well advised to do his own film processing. Modern mass-production machine processing must, almost by definition, be adjusted to give the widest range of printable negatives from a public which uses every film on the market, and includes people who make every conceivable error in exposure. In general, we find that Tri-X exposed at indexes from 400 to 800 is generally returned from the commercial mass-photofinisher too dense and too grainy.

Table II summarizes the author's experience with Tri-X and four popular film developers. In all cases the basis for the various recommendations are based upon obtaining a negative which will make a reasonably grain-free enlargement of 10 to 15 diameters on a normal No. 2 contrast grade of enlarging paper with a minimum of manipulation (having to "burn-in" dense areas or "hold-back" thin ones). Black-and-white negative quality is, it must be remembered, very much influenced by personal preferences. Certain enlargers require negatives with greater contrast than others, and photographers themselves frequently disagree about negative

Table I.
General Indoor Illumination Exposure Chart For Use With Tri-X.

Shutter Speed	Average dim indoor locations with sufficient light to read newsprint easily.	Average bright indoor locations in homes and offices with fairly light colored walls and ceilings.	Very bright indoor locations such as fluorescent lighted supermarkets, theater marquees, etc.
1/5th sec.	f/5.6 to f/7	f/8 to f/10	f/11 to f/16
1/10th sec.	f/4.5 to f/5.6	f/5.6 to f/7	f/8 to f/11
1/25th sec.	f/2.8 to f/4	f/4.5 to f/5.6	f/5.6 to f/8
1/50th sec.	f/2 to f/2.5	f/2.8 to f/4	f/4 to f/5.6



contrast, what does or does not constitute "unobjectionable graininess," etc. For these reasons, this chart should be used not as an infallible guide but as a basis for your own first steps with Tri-X.

Both Kodak D-23 and D-76 are old reliable formulas which have been popular for many years. Promicrol and Microphen are fairly recent British imports, the former having been on the American scene for some five years, the latter since June, 1955. All are good, offering assorted advantages and disadvantages.

Kodak formula D-23 is not available in prepared form. The formula is, however, exceedingly simple, including as it does only two ingredients: Elon (Metol) developing agent and sodium sulphite, (anhydrous), preservative and restrainer. To prepare D-23 weigh out $\frac{1}{4}$ ounce of Elon and 3 ounces 145 grains ($3\frac{1}{4}$ ounces is actually close enough) of the sulphite. Then add a pinch of the sulphite to 24 ounces of water at 90-110 degrees F. Follow with the Elon, stirring vigorously as the powder is poured in, and once the Elon has been dissolved, add the remainder of the sulphite. Raise the volume of liquid to the 32-ounce mark, and you've got yourself D-23.

D-23 gives a mottled, indistinct, medium fine-grain pattern. It is extremely popular because of its tolerance toward over-exposed highlight areas which it will seldom blacken to the point where they become unprintable. Within an error range of about 100-150% over- or underexposure, D-23 can compensate quite adequately on Tri-X with a slight increase or

decrease in immersion time.

Kodak Developer D-76 is available in single-powder, dry-mix form to make quarts, half-gallons, gallons and larger commercial quantities. It is also available in ready-mixed liquid quarts.

D-76 gives a tight, sharp, medium-fine-grain pattern on Tri-X negatives within the range of immersion times indicated. Experiments with many rolls of film have led us to conclude that with Tri-X, D-76 should never be used for more than a maximum of 15-16 minutes. After this grain becomes excessive very rapidly. D-76 does not possess nearly as much exposure or development latitude as D-23. With reasonable care, however, results are particularly excellent on the roll-film and film-pack versions of Tri-X, and quite adequate for most purposes on the 35mm version.

Promicrol is very much like D-76, producing a tight, sharp-grain pattern. It is, however, somewhat finer grained and has considerably less tendency to "block-up" highlight areas so that they become unprintable. On most films Promicrol permits the use of speed ratings 75-100% higher than D-76, but not so with Tri-X where its speed characteristics are very similar.

Iford's Microphen Developer is a new product based on this British concern's recently discovered, and patented, developing agent Phenidone. It is currently available in the British 21- and 88-ounce units, but quarts and gallons are scheduled to appear shortly. A two-powder dry-mix is provided.

Table II.
General Exposure and Development Chart for Tri-X Films.

ASA-Calibrated exposure meter set at:	Kodak Formula D-23	Kodak Developer D-76	May & Baker PROMICROL Developer	Iford MICROPHEN Developer
All developer temperatures should be 68-70 degrees Fahrenheit. Film should be agitated for about 5 seconds after each minute of elapsed time. Tri-X should be given 10-to-20% more hypo time than manufacturer of fixer recommends.				
400 to 500	12-13 min.	8-10 min.	7-9 min.	not recommended
650 to 800	not recommended	11-13 min.	10-13 min.	12-15 min.



Microphen yields a mottled, indistinct fine-grain pattern, similar to, but finer than, that of D-23. Its chief virtue is its ability to produce good negatives from exposures much shorter than the 650-800 speed range indicated for best results. Microphen is very flat, and should probably never be used for less than 10 minutes with Tri-X, as it apparently requires this minimum immersion time to achieve good printing contrast. Microphen has the least tendency to "block-up" high-light areas of all the developers we have discussed.

It is a general rule of development that the more we develop, the contrastier becomes our negative. This is because developer tends to operate more efficiently where it encounters a large quantity of light-struck silver halide crystals, and less efficiently in the shadow areas where there are fewer developable crystals. Tri-X, and its parent emulsion, Royal Pan sheet film, however, share a peculiarity which can be exploited for better pictures, but which also tends to create occasional problems. This is its tendency to stop building contrast at a certain point, go on producing the same contrast for a period of time, and then start building contrast once more. Thus with D-76, for example, contrast over a 10-to-14 minute immersion time is quite steady, and only after about 16 minutes does it seem to rise appreciably. This means that Tri-X, in effect, permits us to develop somewhat longer (thereby gaining increased shadow detail) while maintaining the same contrast. Occasionally, and this is the rub, this characteristic prevents us from being able to gain extra contrast in development because grain increases at a very fast pace once we get into the range of high-contrast developing times.

When, on the other hand, grain is not our major interest, we can perform some quite interesting tricks with Tri-X, making use of this effect. If, for example, we cannot use a rating of 800 because the exposure indicated is either too long for our subject or requires a wider aperture than we have, (or can use because of depth of field considerations), we can make reasonably good pictures by developing our Tri-X in Dektol print developer for 3-to-5 minutes with constant agitation. These negatives will show grain, however, so it is best to restrict this last-ditch approach to the roll-film and film-pack sizes where large degrees of magnification in enlarging are not usually employed. Using this technique we have made some tolerably decent prints from 2¼ by 2¼ rollfilm Tri-X exposed on the basis of an effective film

speed of 6,000! Press photographers often make use of this technique when they must shoot unobtrusively without flash in courtrooms, hospitals, churches and other poorly illuminated indoor situations.

The Dektol approach is especially useful in connection with the non-adjustable box-camera. Most American-made box-cameras have a single-meniscus lens which operates at anywhere from f/11 to f/16. The shutter speed is usually pegged to about 1/40th or 1/50th of a second. These combinations of lens apertures and shutter speeds make indoor photography with the box-camera really tough! With Tri-X, and an average Dektol development of 3½ minutes, however, the impossible often turns up quite possible. If you want to try this, the best idea is to first shoot a test roll in the various lighting conditions which you are interested in. After the test roll has been developed, you will accurately know where you stand.

Tri-X should never be used out-of-doors unless it is absolutely necessary to employ very small lens openings to achieve great depth of field and/or very fast shutter speeds to stop violent action. In the box-camera, Tri-X will **always** produce dense, over-exposed negatives except on fall or winter afternoons, or in deep shade. In bright sunlight, Tri-X is at a serious disadvantage because of its great speed.

First, in strong sunlight one frequently is unable to give the very short exposures indicated by the meter.

Second, even if we do expose at the film's nominal ASA 200 daylight rating and cut back in development, our negatives will be too dense and too flat. If we give additional development for contrast, the negatives will be too grainy.

Third, no matter how good we can make a Tri-X negative in bright sunlight, it will never be anywhere near as good as a negative shot on a medium speed, general-purpose fine-grain film like Kodak Plus-X which, incidentally, was recently increased in speed from ASA 50 to 80 daylight, 40 to 64 tungsten.

All of this is by no means a criticism of Tri-X but rather a plea that this fine material be used to do the job it was designed for: To take good pictures under poor lighting conditions. Shooting Tri-X where light abounds is analogous to hunting jack-rabbits with a howitzer. But when a soldier needs a howitzer, it's a mighty effective weapon. And so is Tri-X.

Preparing a Film for Sound

By George W. Cushman

With the success of magnetic sound in its various forms, more and more movie enthusiasts are adding sound to their films. To many, it appears a simple process of shooting, editing, and then, after the editing is complete, adding a musical background and some form of commentary.

For the best results, however, the addition of sound should be contemplated even before the film is exposed—even before the script is written, if it is to be that type of a production.

Why?

Because a commentary can shorten a scene.

Because a picture can show more in a second than a commentator can tell in a minute, an hour, a year.

Because a film edited to be shown as a silent film is not, as a rule, easily adapted to the addition of a commentary.

Because a film shot with the subsequent addition of sound in mind will be shot differently, and

Because there will be less wasted film if it is planned as a sound production from the beginning.

Obviously all of those reasons need some explaining. The movie maker who plans to shoot a travel film this summer and then later add sound will do well to consider these facts.

First of all, let's look at a silent film. The picture itself must tell all, except perhaps for the information given through the titles. But veteran or experienced movie makers know titles slow up the flow of the film action and try to use as few of them as possible.

Most of the weight of enlightening the audience, therefore, must come from the picture itself—to be more specific, from each scene within the film. Most any scene tells all it can tell by itself in a few seconds, six or eight at the most. If it stays on the screen longer than that it begins to drag.

But could you describe any given scene in six or eight seconds? Try it. About 20 to 25 words is all you could squeeze into that brief space of time, and that many words wouldn't say much.

Suppose, then, to describe a scene, you would need a hundred words. That would require something like a half minute, yet any experienced filmer knows a scene a half minute long would bore any audience.

Actually, about that much time is necessary to fully describe an actual scene, certainly not much less than that, and most scenes will require more.

Seems impossible, you say. The scene must get awfully stale to the audience.

First of all, although a scene of that length is too long, the commentary will make it seem much shorter. A scene that is to require a half minute of commentary should be broken up into three or four different shots—a long shot, a medium shot, a couple of close-ups, then perhaps back for another medium shot from a different angle. This procedure keeps your camera trained on the same subject for the required time needed for the commentary, yet the change of angles keeps it from getting stale, and the commentary will seem to condense the time considerably, especially if the commentary is lively and informative. A dull commentary can make a scene drag.

So, then, in order to have sufficient footage to accompany the commentary, the footage must be shot at the time the film is taken. It can't be filmed later, unless you are able to return to the scene for additional shots.

If your shots are not long enough, or you missed a couple due to bad exposure, poor focus or for some similar reason, you can increase the screening time of the scene by putting in a cut-away shot of two people supposedly looking at the subject in the scenes. Such shots can be taken later and added to the film as required.

Let's look at the ordinary silent film a moment. When exposed, the filmer shoots whatever he points his camera at, presses the trigger until he figures the subject has been covered, and then goes on to something else.

Often his editing consists of little more than cutting out the bad scenes and shortening long ones that might drag on the screen. He uses titles to give dates, times, places, names—and other information the scene is incapable of telling, and he considers his film done.

Indeed it is, and as a silent film it is all right.

But when he comes to add sound to such a film, he will find it as often a gigantic chore to do so. He will find that his scenes are on and off the screen so quickly that he hasn't time to say more than a word or two about each. He will wish his scenes were many times longer so that he can give a bit of information about each in his commentary.

What can be done to a film that is already shot, and no retakes or additional footage are possible? First, he can re-edit his film and place all like

subjects together. As an example, suppose the film was taken in one of our National Parks such as Rocky Mountain in Colorado. The little chipmunks are always a challenge to any movie camera enthusiast.

He shoots a little footage of them several times during his visit to the park. In his finished film glimpses of these little fellows pop up every couple of minutes or so, not for long at any one time, but there they are, intermittently. Imagine what a condition like that can do to anyone trying to write a commentary.

The solution to this situation should be obvious: place all of the chipmunk scenes together. Now they will last long enough to give the commentator a break, he will have time enough to give a few facts about them.

Other like scenes should be placed together, a practice the professional travelog producer nearly always follows. Once he introduces a subject, he covers it thoroughly with several scenes and a thorough commentary, then he leaves it for good, unless of course he is telling a story—a type of film we are not concerned with in this discussion.

In the usual silent film there are several short shots—so short they won't allow more than half a dozen words to be spoken about them. One of two things must be done, either they must be eliminated entirely, or else no commentary should be attempted, it being hoped that the audience will grasp the necessary information from the one scene, short as it is.

Another alternative would be to group these unrelated scenes together and then try to work out some rather general or vague commentary that may suffice to do the job. This is a poor and difficult substitute. It can be avoided by remembering when the film is shot to include sufficient footage of any subject chosen to be filmed.

How can the filmer tell at the time he is shooting how long the commentary is going to run? Obviously some subjects will require a longer commentary than others. If you are traveling to a new place, study the various travel folders until you know the story behind the famous places. How long does it take you to tell the story of any special place, object or scene? Thirty seconds? Then shoot enough scenes of that subject to require a screening time of that length.

After much sound work has been done, these facts will become apparent. Writing a good commentary for short

scenes is so difficult that after a little of it the filmer will resolve henceforth to minimize short scenes and begin to think in terms of sequences. He will find, for instance, that not only will he place all of his chipmunk footage together, but he will tend to place all of his wild animal shots together. Perhaps he has several shots of friends fishing. These, too, are likely to end up end to end in his finished production, for it gives him more time to describe the places fished, the luck the fishermen had, and other information he cares to tell.

It is indeed difficult to select in advance the right number of scenes to give sufficient time for the commentary, and there is no rule to follow, except that the subject matter should govern the screening time. Even with the best commentary, a subject will eventually become tiresome.

The subject, therefore, decides how long the screening time shall be, but our point is that in a silent film the screening time for any subject is less than in a sound film with commentary because the commentary appears to shorten the screening time. Thus scenes

with commentary appear to be shorter than they really are.

So, keep the variety of subjects fewer, shoot sufficient footage of each subject to permit sufficient time for a full and adequate commentary, and when the production is finished it will be found to flow smoothly, tell its story evenly and unhurriedly, and the audience will feel they have seen something complete and not a fast moving hodge podge of little bits of everything before their eyes.

In a later article we shall discuss pointers to be observed in writing the commentary.

NEW PRODUCTS

Good news for camera buyers this month with Carl Zeiss, Inc., announcing a downward revision in camera prices. Only the Ikonflex Ic with built-in exposure meter shows an increase. Among the many Zeiss models on which prices have been reduced are the Contax IIa and IIIa, the Contaflex I and II, Contina Ia, Super Ikonta III and IV, Nettar IIb and IIc, Box Tengor and the Ikonphot Rapid exposure meter. Zeiss dealers have the new price lists, or copies may be obtained by writing Zeiss at 485 Fifth Ave., New York 17. Ask for lists #61 and #62.

Canon Camera Co. has instituted a series of one-man shows at its showroom 550 Fifth Ave., New York. First exhibit was the work of Leo Stashin. Hours are 9 to 5, Monday through Friday.

Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, N. Y. has announced an auditorium model slide and slidefilm projector with 1000-watt lamp and pressurized air cooling. It is equipped with a 5" projection lens but other lenses from 3" to 11" are available. The Model V-1000 C is priced at \$219.50, the V-1000 without the filmstrip feature is \$189.50. Case is \$19.50.

Here is one answer to a recent discussion in Johnny Appleseed's Mail Bag re plastic coatings for darkroom sinks. Fiberglass-Evercoat Co., 7220 Vine St., Cincinnati 16, Ohio, has a do-it-yourself kit of fiberglass cloth and plastic resin which can be used to patch tanks and trays or to line larger darkroom units. The patch kit sells for \$4.95. The resin is applied to the surface, the cloth pressed into place and two coats of resin applied over it.

While we are in the darkroom, here is an interesting kit released by Kodak for those who want to roll their own Ektachrome. It contains all the equipment and supplies required, a Kodak Day-Load Tank, paddle, graduate, thermometer, storage

bottles, 100 mounts, storage boxes and an E-2 processing kit. Price is \$24.75. Replacement chemicals are \$1.80.

According to Kling Photo Corp., the Berthiot Pan-Cinor f:2.4 Varifocal lens is now available in a special mount for the Arri-flex-16 camera. It has a range from 17.5mm to 70mm and can be mounted on the Arri-flex turret with other lenses without mechanical interference. It can be focussed from infinity to 6 feet and stopped down to f:22. Price is \$399.75.

Giess-America, Chicago 45, Ill., has a coupled rangefinder for the Polaroid models 95, 95A and 100. The lens unit slips over the camera lens, which remains set at infinity and an eyepiece fits in the accessory clip of the camera. Focus and rangefinding is accomplished by turning the supplementary lens. Price is \$39.50.

An automatic enlarger exposure control which "reads" the light falling on the paper and shuts the light off when it has received enough exposure is the Fotomatic 400, made by Fotomatic, 2603 Kessler Blvd., North Drive, Indianapolis, Ind. It operates on 60 cycle AC only and will control up to 400 watts of light.

Complete equipment for the beginner in 8mm movies is offered in the \$99.50 Brownie 300 Movie Kit by Eastman Kodak Co. The camera is the new f:2.3 Brownie with 13mm lens which accepts wide angle and tele converters. The 300-watt Brownie projector has 200-ft. capacity, reverse and power rewind.

A camera so new it is labeled "years ahead" is the AK 16 movie camera. It features motor drive, three-lens turret, reflex finder, variable shutter and quick-change film magazines in various sizes. It is distributed in the U.S. by Hanimex Inc., 585 Market St., San Francisco.

A popular-priced underwater housing for 35mm cameras, made of rubber, the Barakuda, is announced by Alfa American Corp., 303 W. 42nd St., New York 36. It has been pressure tested to 75 feet. The air space in the lower part ensures a slight excess of pressure at all times. Interchangeable balancing cylinders provide for negative, positive or zero buoyancy. The camera window is optical glass, a sports finder is provided and the price is \$29.95.

A new Kilfitt Basic Kilar of 600mm focal length, f:5.6 has been announced by Kling Photo Corp. It is designed for use with 35mm cameras and by means of adapters or reflex housings, it can be used with different

cameras. It is priced at \$599.95. A new booklet on Kilar lenses, including the interesting Macro-Kilars, is offered free by Kling, 257 Fourth Ave., New York 10.

A new thermostatic water mixer for color and b&w processing has been announced by Powers Regulator Co., Skokie, Ill. It will hold water temperature within 1/2° F. within a range of 60-125 degrees. Price is about \$160.

Leather Arts of Los Angeles has introduced a new line of camera bags priced from \$9.95 to \$42.95. Made of several kinds of leather, they vary in size and purpose.

American Speedlight Corp. has introduced several new lamps and a new series, the 100. The 100 Series is designed for low-cost and amateur operation. A new light head of high-impact plastic features the new 205 and 206 models and the new Series AA-406 is a lightweight, high-powered portable unit for sports photography.

Simmon Brothers have introduced a new heavy-duty 11x14 easel for commercial and amateur use. Weighing 12 pounds, it has built-in stability. Margins are adjustable from 1/4" to 3/4". A new visual margin control makes setting easy and permits checking even after the paper is in place. A positive paper lock holds the paper before the frame has been lowered all the way. The easel is priced at \$49.50 and a tilting attachment is \$8.50.

Burke and James has a new print dryer, the Dri-Master, with 19x25 stainless steel platen, adjustable thermostatic control and spring loaded apron tension. The 110-volt AC model is \$44.50.

B&J has also announced a new folding model of the Rembrandt portrait camera in 4x5 and 5x7 sizes. The new bed allows the camera to fold to 11 x 11 1/2 x 6 3/4". It has 15" bellows draw and all usual adjustments. With either 4x5 or 5x7 back it lists at \$89.50, with dividing back at \$127.50.

Enteco, 610 Kosciuszko St., Brooklyn 21, N. Y. is offering free a new listing of filters and data in handy pocket form. One feature is a detailed explanation of the use of each type of filter by standard designations.

For a dime, Elgeet, 838 Smith St., Rochester, N. Y. will send you filers a neat little booklet full of tips on making better films. Ask for "Take A Tip From Hollywood".

If you are interested in dry mounting, send a post card to Seal, Inc., Shelton, Conn., for a free copy of their booklet "Better Mounting".



PSA Annual Convention—1956

Shirley-Savoy Hotel—Denver, Colo.—September 25 to 29

Convention Excursion

Two days by bus, over Trail Ridge Road to Estes Park, lunch at Grand Lake, lodging at Estes Park Village, return via Bear Lake, Netherlands and Allen Park in time for salon opening. \$25 per person including four meals and lodging.

The Denver Convention Deserves Your Attention because it will be the highest ever held! A mile high, in fact, and sitting up there on top of the world, you'll also be on top of the some of the finest programs about photography you will ever hear.

The Denver Committee has gone all out to arrange for your comfort, care and fun. To each of you who will be there, they say it will be the finest yet.

There is always the question of who is eligible. You are, if you have an interest in photography. You need not be a PSA member, but you'll want to be after you sample (Continued at top of next page)

How to Register

Fill in the registration blank, total up the fees and make out your check or money order to the "PSA Denver Convention." Mail it to Charles R. Wright, 8205 W. 32nd Ave., Denver 15, Colo. When a family is registering, one blank can be used for all. To register a club or similar group, each individual or family group should use a separate form. Extra copies may be obtained from Mr. Wright. Your badge and tickets will be prepared in advance and will be waiting for you at the Advance Registration Desk when you arrive.

DANCE

Wednesday night at 9, a gay dance with a Western motif. Wear your dude ranch duds, or ask the committee for help in lining up a western costume. Free to all registered.

Field Trip—Outing

All-day trip to Mount Evans, Echo Lake, Idaho Springs, Central City, returning in time for evening sessions. \$10 covers transportation and chicken dinner.

Hotels

Printed below is a list of the hotels. The Convention Headquarters will be at the Shirley-Savoy but the other hotels are nearby. Reservations must be made before Sept. 5 to be sure of accommodations. If you would prefer a motel, the rates are about the same, \$5 for two persons, and they are located within 15 minutes driving time.

To get your reservations, write Ruth Alt, 901 South Downing St., Denver 9. State your name and address, dates and times of arrival and departure, number in party, type of room desired, 1st and 2nd choices of hotel or motel and price. She must have your form or request before Sept. 5.

Hotel	Singles	Doubles	Twins	Suites
Shirley-Savoy	\$5.50-\$7.50	\$5.50-\$7.50	\$7.50-\$10.00	\$15.00 and up
Cosmopolitan	\$6.00-\$10.00	\$10.50-\$14.00	\$10.50-\$16.00	\$20.00 and up
Brown Palace	\$7.50-\$15.00	\$12.00-\$15.00	\$13.00-\$20.00	\$18.00 and up
Albany	\$5.00-\$10.00	\$8.00-\$10.00	\$10.00-\$12.00	\$25.00

Your hotel reservations will be made by Ruth Alt, 901 S. Downing St., Denver 9, Colo.

1956 PSA CONVENTION REGISTRATION

Name		Spouse	
Last Name, Please Print or Type	First Name	Initial	Age
Address		Child	
City		Age	
State		Child	
Division Membership C J M N P S T		Club or Business Affiliation	
PSA Honors			

Will there be any ladies with you who will not be registered at the Convention and would like to be entertained? No.	No. of Tickets	Amount	Do not Use These Spaces
FAMILY REGISTRATION For duration of Convention for self, spouse & children under 16	8.00		
OR: INDIVIDUAL REGISTRATION For duration of Convention	6.00		
OR: DAILY FAMILY REGISTRATION For days circled only: Sept. 26 27 28 29	PER DAY 3.00		
OR: DAILY INDIVIDUAL REGISTRATION For days circled only: Sept. 26 27 28 29	PER DAY 2.00		
OR: EVENING REGISTRATION INDIVIDUAL For evenings circled only: Sept. 26 27 28	PER EVE 1.00		
HONORS BANQUET—Sept. 29 (Includes tax and tip)	5.50		
FIELD TRIP AND OUTING—Mt. Evans, Idaho Spgs., Central City Includes transportation and lunch	10.00		
PRE-CONVENTION EXCURSION—Estes Park, Trail Ridge Road Includes 4 meals, lodging, transportation	25.00		

Convention Address (Do Not Use This Space)		TOTAL AMOUNT ENCLOSED	
Hotel	Room	Enclose check or M.O. with your form, payable to "PSA Denver Convention" and mail to Charles R. Wright, 8205 W. 32nd Ave., Denver 15, Colo.	
Other	Phone		

For hotel reservations write full name and address in margin below, state hotel or motel preferred, type and price of room, when arriving and leaving, number in party, etc. Of you may send the information separately to Miss Ruth Alt as noted above.

the fine fellowship which is the essence of PSA. You can bring your spouse and the kids, there will be supplemental programs for them, non-photographic.

There is little formality, practically no business at a PSA Convention. No delegates need be elected, clubs need not appoint anyone to represent them. The business is conducted in closed Board meetings, but there is a meeting of the National Council, the members of which were elected, and there is a general Membership Meeting at which members get a chance to have their say. If you have a proposal to put forward, the Convention is an ideal time to explain it to your Division Chairman or Zone Director. Or you can bring it up at the Membership Meeting. If you have any gripes about the way the Society is run, this is your chance to be heard. Neither of these meetings is held at a time when it would conflict with any other Convention activity.

Color Division Awards of Merit

★★★★★

Rev. Herman Bielenberg, APSA

★★★★

Charles Albee Howe, APSA
Joe E. Kennedy, APSA

★★★

J. H. Arrieta A. H. Hilton, APSA
Henry C. Miner, APSA Hartin J. Schmidt
Harry A. Sickels

★★

Joseph C. Chamberlain F. C. Gebhardt
C. W. Getzendaner, APSA S. Allen Goodwin
Dale B. Hardie Ted Laatsch
Irving A. J. Lawres Jack Lowe
Edmund V. Mayer Ann B. Wallin
Edward C. Wilson, APSA

★

Samuel Baum Hazel N. Fulbright
Gloria Gunther Don J. Henley
Sperry Lea Richard O. Malcolmson
James O. Milroe Helen C. Parker
W. George Thornton George M. Warren
Henry Weisenberger Mary K. Wing

Denver Convention Program

A mountainous program is being lined up for the annual convention in Denver, the official dates being September 26-29, 1956. The following are the firm commitments as of the middle of May. Later acceptances will be published in the August and September Journals.

Monday and Tuesday, September 24 and 25

Two day, overnight excursion to Estes Park in the mountains near Denver. See details in the May Journal. The party will return to Convention Headquarters in the Shirley-Savoy Hotel, Denver in time for the Tuesday night programs.

Tuesday Evening, September 25

- 7:30 p.m. Print Exhibition opens.
7:30-9 p.m. Glen H. TURNER, AACI, Springville, Utah, will show his feature movies, "Horizons Unlimited."
9:10-10 p.m. Harold LLOYD, Beverly Hills, Calif., will present "Our Beautiful World" in stereo, following Dr. Harold R. LUTES, APSA, Pasadena, Calif., "An Introduction to Stereo."

Wednesday, September 26

- 9:10-15 a.m. Get-togethers in Division Dens following registration.
10:30-11:45 a.m. Color Division Travel Competition Winners.
Earl E. KRAUSE, APSA, Roselle, Ill., "3-D Projection Secrets."
Equipment Clinic—all types except stereo.
1:15-3 p.m. Len THURSTON, APSA, Detroit, Mich., "Planned Action for Making Garden and Nature Shots."
"Let's Look Behind the Scenes" with Glen TURNER, AACI, Springville, Utah.
Black and White Materials Clinic.
3:15-5 p.m. Lynn G. FAYMAN, APSA, La Jolla, Calif., "Light, Color, and Creative Photography."
Floyd McCALL, Denver, Colo., "Modern Techniques and Equipment in Press Photography."
7:30 p.m. PSA's International Exhibition of Photography—prints, slides and movies on view.
9:30 p.m. DANCE, with a Western Motif.

Thursday, September 27

- All Day Outing to Mount Evans. See May Journal for details.
5 p.m. Stereo Division Banquet.
7:30-8:30 p.m. National Council and Membership Meeting, which will be different from previous years.
8:30-9 p.m. St. Louis Convention in 1957.
9:10-10 p.m. Dr. Alfred M. BAILEY, Director of the Denver Museum of Natural History, with a feature presentation.

Friday, September 28

- 9:10-15 a.m. Robert W. L. POTTS, APSA, San Francisco, Calif., "Photography in Pacific Tidal Pools."
Print Clinic of Rejected Prints from the Exhibition, with S. P. WRIGHT, FPSA, as moderator of a panel of famous print makers.
Motion Picture Division Membership Meeting.
10:30-11:45 a.m. "Mood Lighting for Motion Pictures," with Sal and Nadine PIZZO, San Francisco, Calif., who will also show "The Fall of the House of Usher."
Charles J. NORONA, APSA, Los Angeles, Calif., "Pictoria! Advantages and Uses of Multiple Lenses for Miniature Camera Work."
George WARD, Denver, Colo., "Communications with Pictures via Electronic Flash."
Noon Color Division Luncheon.
1:15-3 p.m. Stereo Town Hall Meeting, Jack STOLP, APSA, moderator.
"Finding Nature Shots in Winter," with Willard H. FARR, FPSA, Chicago, Ill., Sam G. BLAKESLEY, Merced, Calif., and another.
Aspects of Color—color prints in the home darkroom, faster color film, and other interesting color items.
3:15-5 p.m. Movie Winners from the PSA International Exhibition.
"How to Make Big, Blue and Glossies," by the Photographic Guild of Detroit.
5 p.m. Motion Picture Division Banquet.
7:30-10:30 p.m. There will be two big surprise programs.



Saturday, September 29

- 7:30 a.m. Pictorial Division Breakfast.
 9-10:15 a.m. Mary Florence TUCKER, Chicago, Ill., "Let's Try Something Different—Explorations Unlimited in Color."
 Robin F. GARLAND, APSA, Rochester, N. Y., "Camera Tricks You'd Like to Know."
 Nature Slide Exhibition repeated.
 10:30-11:45 a.m. Lowell N. MILLER, APSA, Rochester, N. Y., with an interesting how-to-do-it talk.
 Amy and John WALKER, APSA, Brooklyn, N. Y., "Design—Traditional and Modern."
 "Nature Slides on Trial"—authoritative results on the question of what is a nature slide.
 Stereo Exhibition repeated.
 Noon Nature Division Luncheon.
 1:15-3 p.m. Chao-Chen YANG, APSA, Seattle, Wash., "Pictorialism."
 "Something Unusual and Different in Motion Picture Photography": James P. DOBYNS, APSA, East Rochester, N. Y., "Killer Water" and Tullio PELLEGRINI, San Francisco, Calif., showing his "San Francisco."
 Color Slide Exhibition repeated.
 3:15-5 p.m. Seaton ROCHWITE, Boulder, Colo., "The New Start for Stereo—How it Happened."
 Color and Nature Slide Clinic, with a panel of experts.
 Harrison S. FISK, Rochester, N. Y., "The Magic of Movies," and Walter F. CHAPPELLE, Rochester, N. Y., "Using Sound with Amateur Movies."
 5 p.m. Cash Bar.
 7:30 p.m. HONORS BANQUET.

Check Your Calendar 1956

- July 20-25 National Audio-Visual Convention, Hotel Sherman, Chicago, Ill.
 July 23-27 Photographers Association of America, Conrad Hilton Hotel, Chicago.
 Aug. 27-31 Biological Photographic Association, Powers Hotel, Rochester, N. Y.
 Sept. 10-15 High Speed Photography International Congress, London, England.
 Sept. 25-29 PHOTOGRAPHIC SOCIETY OF AMERICA, Annual Convention, Shirley Savoy Hotel, Denver, Colo.
 Sept. 29-Oct. 7 Photo-Kina, International Exposition of Photography and Cinema, Cologne, Germany.
 Oct. 6-8 Optical Society of America, Hotel Wm. Penn, Pittsburgh, Pa.
 Oct. 7-12 Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

1957

- March Biennial Exposition of Photography, Washington, D. C.
 March PSA World Town Meeting, Washington, D. C.
 April 5-7 Optical Society of America, Bellevue-Stratford Hotel, Philadelphia, Pa.
 April 28-May 3 Society of Motion Picture & Television Engineers, Shoreham Hotel, Washington, D. C.
 June 7-9 Tidewater Regional, Old Point Comfort, Va.
 Sept. PHOTOGRAPHIC SOCIETY OF AMERICA, Annual Convention, St. Louis, Mo.

(Send listings for this column for regionals, Town Meetings, Round-ups and Corrales to Editorial office at least three months in advance. Any PSA activity of a state or regional nature may be listed.)

Convention speakers

PICTURED AT RIGHT are some of the featured speakers of the Convention. At top, Sal and Nadine Pizzo who will show their

Denver Date Book

September 25-29, with trip 24-25
 Headquarters: Shirley-Savoy Hotel
 Dens: Shirley-Savoy Hotel
 Outing: Thursday, all day
 Salon: Opens 25th, plus movie by Glen Turner and stereo talk by Harold Lloyd.
 Who goes: YOU and all your photo friends, your club, your family

famous "Fall of the House of Usher" as an example of mood lighting. Just below them is Glen Turner, animator extraordinary who will show his new "Horizons Unlimited." Below Glen is Ludwig Kramer, noted nature photographer who will be one of the jurors of "Nature Slides On Trial", what is a nature slide, a very hot question of the moment. At the bottom is Tullio Pellegrini, movie expert, movie producer, movie engineer, who will show his film "San Francisco" and take part in movie clinics.

Read the advance program and study the list of experts in every phase of photography. This alone would justify a trip to Denver, but in addition you also get the fellowship of PSA, the chance to meet and make friends.



Every Member Get A Member But Get The Right Member

Look over this list of new members and new clubs. Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor. Sponsors names are in block type.

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ALVAREZ, Dr. Tomas Pedro, Bartolomeo Mass 356, Santiago De Cuba, Ore., Cuba 5'56 PT

ANDEREGG, Fred, Superior Photo Services, University of Michigan, Ann Arbor, Mich. 4'56 CT

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AZNO, Wilfred, P.O., Box 57, Chana, Ill. 4'56 CN

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BATES, Clinton W., 117 Cabaniss Ave., Baytown, Tex. 5'56 P

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BECKER, Kenneth E., 976 Pine Tree Lane, Van Nuys, Ill. 5'56 T

BECKMAN, Harold L., Ketchikan Pulp Co., Hollis Camp, Ketchikan, Alaska 5'56 NPT

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BRADLEY, Dr. John P., 311 Valley View Rd., Pleasant Hill, Concord, Calif. 4'56 C

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- Horizon Road**
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- Dr. Harold Lincoln Thompson**
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Anti-Mildew Compounds Hurt Color Films

A number of color films have been processed by the Eastman Kodak Co. which had been spoiled by exposure to paraformaldehyde, an ingredient in most anti-mildew preparations. The first effect on Kodachrome film is a color shift toward green,

with increased graininess. In later stages, the film becomes very dense, often with a dark red appearance. Kodachrome negatives so affected have a milky translucent appearance. When printable, the prints are off color. Paraformaldehyde works in from the edges of the film and has the effect of hardening the gelatin of the film emulsion, therefore interfering seriously with the processing.

Typical exposure to this chemical occurs when a loaded camera is put in a clothes closet in which a bag of anti-mildew compound has been hung. Even when an empty camera is exposed to this vapor, enough of the vapor can stay in the camera to affect the film. If any opened package of film is subjected to such vapor—for example, when packed in a suitcase with clothes so treated—the film may be affected. While the worst offender seems to be the compounds of formaldehyde, others, such as the paradichlorobenzene often contained in insect and moth repellents are also harmful.

Unopened packages of color film are sufficiently vapor-tight so that such precautions are unnecessary in ordinary circumstances.—from *Kodak Photo Notes*.

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PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 3) by the 25th of the month and will normally appear in the next following issue. (July 25th will appear in September.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED PSAs who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. McFarlan, FPSA, P.O. Box 5517, Lake St. Sta., Minneapolis 8, Minn.

SALE—Hasselblad with 80mm and 135mm lenses, eveready case, lenshood and filters. Bought new recently, perfect condition. Reasonable offer accepted. Thomas H. Uzzell, 818 Monroe St., Stillwater, Okla.

SALE—Hard to get 16mm lenses: 15mm Belovatar w.a. f1.3 (Zoomar Corp.) in Kodak mount for Cine Special II or adaptable to C mount, \$125. 9.5mm extreme w.a. Angenieux f2.2 remounted C, \$46. 150mm Bolex Yvar telephoto f4, remounted C, \$70. All in excellent condition. J. F. Schoepel, 2255 Academy N.E., Grand Rapids, Mich. 216

SALE OR TRADE—Omega DBI enlarger with 8 1/2" condensers, 4x5 negative holder, 2 1/2" lens cup, dot lens hood, slide gridlight unit, without lens \$110. Keystone A-7 movie camera, \$35. Rochester 8x10 view camera with 8x10 and 5x7 backs, no lens, best offer. J. Campbell, Box 12, Coal City, Ill. 216

WANTED—Up to 50 feet of a tornado. Shots must show funnel in the sky without too much detailed landscape. Footage must be 16mm Kodachrome Daylight to match other film on hand. Will pay reasonable price. James L. Watson, 23 Chestnut Hill Rd., Holden, Mass. 216

SALE OR TRADE—Latest cross-coupled Rolleiflex, f3.5 Xenar, case, lens hood, yellow filter, Rollei flash, \$185. Will trade for Leica III or Leica lenses. Sell Minolta A, \$30. 828 Pony, \$16. Dr. A. W. Bibler, 232 E. Main St., Spartanburg, S.C.

SALE—Dormitzer Synetron 208 electronic flash, extension unit, AC transformer, battery charges. Best offer. G. R. Burgess, 334 Crestview Dr., Spartanburg, S.C. 217

SALE—Ehlex 8mm Leader. Eye-level viewfinder, 12.5mm f1.3 Switar, 36mm, f2.8 Yvar tele, 9mm f2.5 Wollensak wide angle lenses. Complete with \$45 carrying case. \$500 value for \$320 or best offer. Robert Scott, 112 Rosedale Ave., Aurora, Ill. 217

WANT—to correspond with professional clinical photographers anywhere in the world to exchange ideas for mutual benefit. E. J. Greening, Medical Photography Dept., Christchurch Hospital, Christchurch, New Zealand. 117

SALE—65mm Steinheil f2.8 for Leica, good condition, case, \$35. Leitz Prado 150-watt projector & case. Almost new. \$5. Tourist case for Linhof 2 1/2 x 3 1/4, almost new. \$35. Theo. M. Kampon, 1721 E. Anaheim, Long Beach Calif. 217

TAPE RECORDER—Brush Soundmirror Model BK-453P, rarely used. Cost near \$300. First \$100 taken off. FOR NYC. Maurice H. Louis, 333 W. 56 St., New York 19. 217

SALE—B&J press camera, 4x5, 14-inch extension. Ekta f4.5 6" and Commercial Ekta 10", both in best shutters, new rangefinder, strong light fibre case, all excellent condition. Must sell, any offer considered. Thomas H. Uzzell, 818 Monroe St., Stillwater, Okla. 217

SALE—Leitz coated Summarit f2, calibrated in meters, perfect condition, \$65. New 85mm Leica coupled lens. Burton Knout, 3909 Amick, Des Moines, Iowa. 217

DR. E. P. WIGHTMAN, Hon. PSA, FPSA, PHOTOGRAPHER AND LECTURER. AVAILABLE for special photographic assignments, at a moderate fee and expenses. Also available for color-slide lectures on the same basis. Write to 85 Harding Rd., Rochester 12, N. Y.

MEMBERSHIP APPLICATION FORM

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Date

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below:

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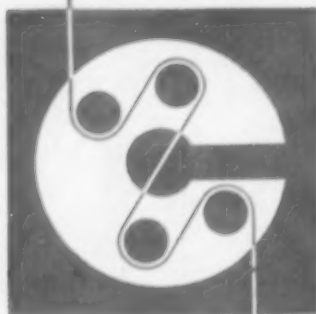
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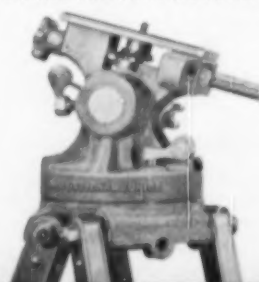
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Cinema Clinic

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No Processing

By the time this appears in print the new ruling on the processing of Kodachrome will probably have become effective.

The ruling was based on a consent decree with the government because it felt Eastman was too monopolistic by including the processing of the film in the purchase price, thereby assuring itself of the processing business. This, it was felt, should be competitive, thereby allowing other firms to process the film.

Many photographers have become angry at Eastman for creating a certain amount of confusion and bother with the processing of their Kodachrome film.

It should be emphasized that it was not Eastman's decision. The government would probably have forced them to do so eventually, so Eastman had all to gain by consenting to allow others to process their Kodachrome.

Because the processing of Kodachrome film is such an exacting process, Eastman has, for more than the past 20 years since it was first put on the market, preferred to process the film themselves where they could control the quality of the processing and thereby assure satisfaction for their product to the public.

Now that outside firms can process this film, Eastman will instruct them just how to do this so that the best possible quality may be maintained. Some of these firms will turn out excellent work, but it is logical to assume that some will try to cut costs to the extent of impairing their quality. Time will tell on that.

Eastman will, of course, continue to process Kodachrome, and most filmers I have talked to say they intend to have Eastman process their footage. The rub comes, it seems, in having to pay a second sum for this processing.

At present it is rather confusing, to be sure, but there is little doubt that some simple system will be worked out in the coming months. One of the best sugges-

tions is to have each processing laboratory sell a coupon, through dealers, which entitles the purchaser of a roll of film to have the film processed. The coupon would be sent with the film to the laboratory doing the processing. The laboratory would retain the coupon and mail the film back to the owner.

If this plan meets the requirements of the consent decree, and we don't see why it wouldn't, it would eliminate all this present confusion and permit the purchaser to obtain the film and the processing with the least amount of bother.

The different processing laboratories could sell these coupons through dealers, thus the purchaser could select the processing laboratory of his choice by purchasing the proper coupon at the time he buys his film. Buying the coupon would, of course, be optional.

Ten Best of the West

The various Movie Club Councils in the eleven Western states are inaugurating what is to be known as The Ten Best of the West, an annual contest which will select the ten best films produced by western filmers each year.

Already the Councils in Washington, San Francisco, Southern California, and the Denver area have expressed their interest in, or willingness to cooperate in this new move. The current proposal is to have the various Councils take turns in putting on the contest each year.

The first contest closes October 1 and will be sponsored by the Southern California Association of Amateur Movie Clubs. Complete information may be obtained from the Association president, Ed Garwood, 11133 Valley Spring Place, North Hollywood, California.

The contest is open to any filmer living in the eleven western states. The Councils are now deciding numerous factors such as entry fees (probably \$1 minimum), judging rules, awards to be made (leaders and perhaps some perpetual trophies) and a public screening of the films.

This seems to us like a worthy idea and



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NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be sent if an answer by mail is desired.

one that might be copied by other regions of the country. We'll keep you advised of developments in this field.

Eliminating Clicks

Those of you who splice magnetic tape, film, or magnetriple, often find audible clicks at the point where the splice was made. A small magnet placed on the splice will sometimes remove this click, but not always.

I have found that if a small piece of splicing tape is placed squarely on the joint it will nearly always reduce the click to zero. If the click is still faintly audible, a second layer of tape will definitely eliminate it.

The tape is placed on the coated side, not on the back side. If the splice is in a section of recorded music or dialog it will interrupt the sound at that point for a fraction of a second. In such cases the width of the splicing tape should be as narrow as possible—sufficient only to cover the joint and that is all.

Magnetic Pictures

Will motion picture film give way to magnetic tape in the future? The Ampex Company, manufacturers of professional tape recorders, has just brought out a tape recorder which, at a tape speed of only 15 inches per second, records motion pictures electronically.

A regular television camera is used, and the picture as well as the sound is recorded on the same piece of magnetic tape. Quality of reproduction is said to be better when reproduced on a TV picture tube than the reproduction of a film on a TV tube.

Playback is instantaneous since no developing is required, and of course the tape can be instantly erased and used over again.

The price? Only \$75,000 which does not include the camera. How many do you want? CBS-TV has purchased three and will begin using them early this fall.

How soon they will be able to record color pictures this way is not known, and whether the price will ever get down to within the reach of the hobbyist's pocketbook is also a matter of conjecture.

How nice to record movies—instantly—without even a darkroom!

Whodunit?

There is no mystery to this whodunit! If you want a PSA service or want to know about it, the name of the person in charge of giving that information is listed on the last page of every issue. Just remember, most Division services are only for members of that Division. You can join another Division for \$1.

Western Zone

(from p. 10)

They had both programs and a clinic which made the convention a real three ring circus.

Then there was the demonstration of the new Eastman color printing papers by Charles Conkling, Portland, Master Photographer.

And finally there were discussions by national and regional officers in attendance on PSA services for clubs as well as for individuals.

Portland was particularly fortunate to have as its guests, not only Mel Phegley, PSA president but also Floyd B. Evans, western zone director; Walter F. Wood, Canadian zone director; A. H. Hilton, western zone editor; Harold G. Robinson, district representative, British Columbia and James A. McVie, associate director for western Canada.

But for all the benefits derived from the fine programs and clinics, nothing could compete with the warm friendliness of the people in attendance—everyone interested in the same thing but with a wide enough difference in approach to make an exchange of ideas stimulating.

Everyone was on a first name basis from the very beginning; and after the banquet speech by Leverett Richards, aviation editor of *The Oregonian*, everyone was agreed he was crazy, and liked the idea.

Special kudos to Charles Getzendaner, Forest Grove, district representative of Oregon who was general chairman—to Dr. Merle Moore, Portland for arranging the program and to Mr. and Mrs. Lester Davis and Susie Ulrich for such efficient handling of registrations. There were also many behind-the-scenes helpers without whose help the convention could not have reached such a peak of perfection.

To you, Jim McVie, and your associates in Victoria, good luck in your plans for 1957. Count on us for help, as we counted on the help and guidance of Seattle, who hosted the first northwest regional—Gladys Bowen reporting.

From Wyoming

For the first time we get a bit of news from Wyoming. We hear that Gere Kruse formerly of Kingston, RI, an ardent PSAer, heads a movement to create a PSA Chapter around Laramie, Wyoming, where he is connected with the Dept. of Agricultural Information at the University of Wyoming.

PSAers in the area would do well to contact Gere promptly. *Alfred C. Schwartz, APSA, reporting.*

Bountiful Utah

From a small town in Utah we find a wide-awake PSAer, R. O. Kirkland, who is trying to round up enough PSAers in that district to form a chapter. Why not write him a letter of encouragement? These little things go a long way; and are a clue to how nice some PSAers are, and is what makes PSA great. *Al Schwartz, APSA, reporting.*

Seguaro Camera Club

A new camera club was organized in Phoenix, Arizona, recently, and the very first meeting signed up 37 members, and within 30 days had paid up members of



Hawaii Chapter, PSA. Seated: Gerard Shin-koehe, Helen Davis, Capt. R. F. Redden, Chmn., Joe Konno. Standing: Harold Edwards, James Lodd, Percy Chung, Wm. Pitchford, Walter Davis, Monte Ito, Fred Itagaki, APSA.

89. The new club will confine its activities to color, nature and stereo. The first official act after organization was to join PSA. The new club has a bulletin called "Cactus Points" and it is capably edited by John A. Rush. Their first president is Wayne C. Foster. Among its members are several PSAers including Blanch Adams, APSA, Edna Hoffman Evans, Agnes M. Holst, APSA, W. A. Kirkpatrick, Wayne Foster and wife formerly of Salt Lake Photochrome Club. *Bruce Cole of Tucson reporting.*

Alfred W. Cooper of Worland, Wyoming, made a tour of the entire southwest this spring. Al is well known on the Nature Division and is the Program Chairman of that division at the Denver Convention.

Montana Events

From the "Synchronizer" the bulletin of the Butte Camera Club we find an article by its editor Ruth J. Nicol, "Montana Clubs Getting Acquainted" which states that they are exchanging print portfolios and slide sets several times a year, and are now exchanging club bulletins. Some of the unique names are Hot Hypo, Kalispell; Flash of the Bozeman club; Focus Pocus, Great Falls; and Lens Scratches, Sidney.

Another article from the same bulletin by their secretary Lyle E. Downs, asks all members of all clubs to unite for a big Montana party at the coming PSA Convention at Denver, Sept. 25 to 29 and to miss nothing from the first program to the awards banquet.

Lyle says "Let's show PSA that Montana is a real live state that is growing photographically every year." All above clubs are PSA affiliated.

California

Seems we have to get our bits of California news from far off places. Maurice H. Louis, APSA, tells us that after five years in the motel business, E. W. Blew, APSA, of El Centro, is going back to Pro photography.

If you are located in the eleven western states, Mountain or Pacific Time Zones, send your news and your club bulletin to Al Hilton, WZ News Editor. Better yet, send him news of your activities before the 20th of each month. If you can post him on what will happen month after next the publicity may help you.

Pakistan

from p. 13

forty-seven photographers which has been sent by the world's biggest photographic body is not confined to any one school or cult, but show impartially some of the best examples of each that have been made during the last few decades. Two of the prints have been hung at seventeen international salons of photography. The diversity in style and viewpoint which is a sign of vitality and of the freedom of expression inherent in a democratic society is abundantly noticeable in the American Photographic Art."

This American Exhibit now on display in Punjab, Pakistan, is one of the many sponsored by PSA International Exhibits. In exchange for the prints we have loaned them, they will send us an exhibit of prints in the next few months. These prints are available to all PSA affiliated clubs for the price of a post card requesting them and the postage necessary to send them on to the next club after you have had the opportunity of seeing and displaying them. The Service Directory in the back of this PSA Journal lists the Zone Distributor for your area—why not write today and see which shows are available for your Club? —Mary K. Wing, Director

Eastern Zone

from p. 6

Island, Illinois placed the Guild in second place by one point with Lawson CC coming out on top. 2nd and 3rd place individual winners were J. Elwood Armstrong, FPSA, and Dr. John Super, APSA. Earle W. Brown, FPSA and LaVerne Bovair, FPSA were HM winners.

The Annual Awards dinner of the Guild was held on June 16. 6 P.M. was the hour set for getting acquainted and dinner was served at 7 P.M.

Bergen County (NJ) CCA

The Annual B & W Inter-club competition of the Ass'n. will be held on September 21 in the Teaneck Town House. The recent John Boscher lecture, as in all the other places John appeared, had a large gathering of enthusiastic camera fans on hand.

The color section of the Bergen International also had a large audience on hand to witness the judging. Bergen has always scheduled the judging for a Friday night to give local fans a chance to actually see and hear an International in action, with the result judges and workers are busy until the wee hours of the morning.

Each year this show has continued to grow to such extent that, next year's judging will take place during the day and you "gals and guys" will have to take time out from work to attend.

Metropolitan CCC

The new officers elected to head the MCCC for the coming year by the House of Delegates has all but one member of the Board of Directors PSAers. (We will have to go to work on him).

Elected to serve a third time as president is the editor of this column, 1st VP Edward C. Wilson, APSA, 2nd VP William Hunn, APSA, 3rd VP Thomas W. Martin, Secretary Min Sapir, Treasurer Albert Winder, Board of Directors, Catherine Courson,

Irene Martin, Ludolph Burkhardt, Drake DeLaney, Dr. James Jay, Dr. J. N. Levenson, Edmund V. Mayer, Symon Goldsmith, Adolph Kohnert, Joseph Merline, APSA, and as Chairman of Delegates Robert Steingarten.

Field trips to Longwood Gardens and Valley Forge have been well attended. Coming up are trips to Catskill Game Farm, Sturbridge Village, Happy Acres, Conn., a trip up the Hudson and many others.

Leading the field in the MCCC Inter-club print competitions in both class A & B is Miniature-Manhattan, the color competitions also find PSA clubs in the lead with Inwood CC 1st in A and New York CSC 1st in class B.

Annals

This is the time of the year (May) when most clubs are getting ready for their annual competitions and dinners, usually held during the month of June.

Some of those coming to my attention: Belchertown CC, Photo Guild of Detroit, Boston CC, Charter Oak, Troy CC, Teaneck CC, Dyckman CC, Vailsburg CC, Albany CC and Trenton CC, Stamford CC, and Jamaica CC. We are sure there are a great many more but I have not heard from them.

P.P.A.

Edward C. Wilson, APSA has been elected president of PPA, VP. Joseph Barnett, APSA, Secretary, Ida Hildebrand and Treasurer, Ernest Ebefield.

New Nature Club ??

Ludwig Kramer, APSA, tells me of plans being made to form a Nature CC in the New York area. I understand Warren Savary, FPSA, is interested plus a great many others, including myself. As soon as a suitable meeting place is found a meeting will be called. If you are interested why not drop either Ludwig, Warren or myself a card?

Cine News

Alan Woodward of Quincy, Mass., was elected president of the 16 & 8 Movie Club at their annual meeting in Alves Recreation Room, Braintree. Others elected were 1st VP Charles Carbonaro, 2nd VP Albert Smith, Secretary, Mrs. Stanley Brackett, recorder, Virginia Jones and Robert Mahn, treasurer.

Ten films were entered in the 3rd Annual Shortie contest which was judged by Charles Alves and Robert Mahn. Silver trophies were awarded to Gilbert Hills, Arthur Jordan, Don Volkman, Charles Carbonaro and Winthron Moore. Winthron Moore also won a Gold Cup with his film, "Miss Magic."

Bill Messner, AACL, active member of the Bergen County Amateur Movie Society and Eastern Zone Chairman for MPD, is showing two of his prize winning films before the members of the Ridgewood CC (NJ) at their annual dinner. Bill will screen his travelogue "Ottawa" and his Harris B. Tuttle winner in the recent International Cinema Competition of the MPD, "Dark Interlude."

The Denver Convention
Deserves Your Attention

Canadiana

from p. 8

Growing interest in movies seems to be pointed up by the fact that Toronto Movie Club, an organization separate and distinct from any other CC in the Ontario capital, has had its most successful season ever and has reached its highest membership, well over the hundred mark.

Canadian CC presidents, directors and secretaries might well consider plans for extending next season's activities to include a movie section, so to take advantage of what is currently being described as a boom in moviedom. 8mm cameras are exceeding the preference for 16mm cameras by from six, seven and eight to one, according to trade reports.

One thing is certain. You can get lots of support in your programming and activities from PSA. The PSA Services Directory at the back page of this Journal lists under Motion Picture Division, Annual Film Competitions, a Book and Film Library, Club Film Program Exchange Service, Film Analysis and Judging Service, Music Service, Technical Information, and Film Presentation Service, with names of your contacts.

It's a sure thing that most of these services will be just as much available to Canadian CC's as those in the US. Maybe a bit of Customs trouble may be involved but well worth it. This is true of all other PSA Services available in Canada. Canadian CC's don't use them half enough.

Central Zone

from p. 9

work in connection with the past Louisville International Exhibitions and activities to PSA. The citation, by Chairman Charles J. Perry, APSA, Service Awards Committee, was read to the group by E.B. Worth. Presentation was made by Frank H. Richterking, APSA, Past Chairman of the Motion Picture Division.

The Chicago Area Camera Clubs Association celebrated its 20th Anniversary at the Furniture Club in Chicago early in June. The Annual Salon Banquet was held high above the city at Lake Shore Drive and Chicago Avenue. The total number of trophies awarded was nearly one hundred.

For the 1956-57 CACCA season, the new president will be Ted Farrington of Ridge CC; VP, Glen Roberts of 3-H; Treasurer, John Kelly, of Lawson; Recording Secretary, Morrie Roberts of 3-H. Other officers are Catherine Schaffer, Grace Zimmer, Hugh Watt, Dr. Boyd Stark, Austin Hayes, William Dahlgren, Lenore Hayes, B.C. Sherwood and several others.

It seems like it is impossible to cover all the news of Central Zone due to limitation of space. This editor does not consciously or willingly neglect any of the clubs in the CZ. Believe me!

Change of Address

Be sure to notify Headquarters of any change of address, in advance if possible. It takes about 30 days to effect a change and your Journal may be lost.

EXHIBITIONS and COMPETITIONS

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.
(For listing and approval send data to Ralph L. Minton, AP5A, 260 Forest Avenue, Elmhurst, Illinois.)

WINDLESHAM (M.C.T.) Closes July 21. Exhibited first three weeks of Aug. in Sandhurst and Reading. Data: Secretary, Windlesham Camera Club, Hailgreve, Bagshot, Surrey, England.

ILL. STATE FAIR (M) Closes July 25. Exhibited Aug. 10-19 at Fair. Data: Evelyn M. Robbins, 2417 S. 11th St., Springfield, Ill.

SACRAMENTO (M,T) M closes July 27, T Aug. 9. Exhibited Aug. 29 to Sep. 9 at Fair. Data: Grant Duggins, Exhibit Supr. Art, California State Fair and Exposition, Box 2036, Sacramento 9, California.

YOLO COUNTY (M,T) M closes July 30; T Aug. 6. Exhibited Aug. 10-19 at Fair. Data: J. Sheldon Lowery, Route 1, Box 135, Davis, Calif.

WITWATERSRAND (M,T) Closes July 31. Exhibited in Sept. Data: Ninth Witwatersrand Salon of Photography, P.O. Box 2285, Johannesburg, So. Africa.

ROSARINA (M) Closes Aug. 1. Exhibited Oct. 1-30. Data: Fena Fotografica Rosarina, Sarmiento 633, Rosario, Argentina.

VANCOUVER (M,T) Closes Aug. 3. Exhibited Aug. 22 to Sep. 3. Data: Pacific Natl. Exhibition Park, Vancouver 6, B.C., Canada.

ROYAL (M,C,L,T,SS) Closes Aug. 10. No fee except return postage. Exhibited Sep. 21 to Oct. 10 in London; elsewhere through Dec. Data: The Royal Photographic Society, 16 Princes Gate, London, SW7, England.

PSA (M,C,S,T,SS slides, SS,MP) Closes Aug. 27. Exhibited Sep. 26-29 at Annual convention, Shirley-Savoy Hotel in Denver. Data: D. W. McCullough, 1100 Colorado Blvd., Denver, Colo.

MOCAMBIQUE (M) Closes Aug. 31. Exhibited Sept. 15-30, then at Beira, Quilimana and Nampula. Data: Salao Internacional de Fotografia de Mocambique, Caixa Postal 961 e 327, Portuguese East Africa.

PUYALLUP (M) Closes Sept. 1. Exhibited Sept. 15-25 at Fair. Data: Western Washington Fair Assn., Puyallup, Wash.

ZARAGOZA (M) Closes Sept. 15. Exhibited during October. Data: Sociedad Fotografica de Zaragoza, Plaza de San 7, Bajos, Zaragoza, Spain.

CHILE (M,T) Closes Sep. 1. Exhibited Sep. 25 to Oct. 16. Data: Foto Cine Club de Chile, Huertano 1223, O'Higgins 14, Santiago, Chile.

GOULBURN (M) Closes early Sept. Exhibited Sep. 30 to Oct. 6. Data: H. H. Neale, 3 Russell St., Goulburn, N.S.W., Australia.

NEWCASTLE UPON TYNE (M,T) M closes Sept. 12; T Sept. 26. Exhibited Oct. 13 to Nov. 3 at Laing Art Gallery. Data: Newcastle Upon Tyne Photographic Society, 5 Brinkholm Rd., Newcastle Upon Tyne 6, England.

FRESNO (M) Closes Sept. 17. Exhibited Oct. 5-14 at Fair. Data: Elmer Lew, 1112 W. Andrews, Fresno 5, Calif.

YAKIMA (M) Closes Sept. 22. Fee \$2.00 Exhibited Sep. 20-30 at Central Wash. Fair. Data: Yakima Camera Club, P.O. Box 719, Yakima, Wash.

CAVOILCADE (M,T) Closes Sept. 12. Exhibited Oct. 1-27 at Gates Library. Data: Thos. H. Power, 3945 Procter, Fort Arthur, Texas.

PSA (M) Closes Sept. 15. Exhibited at Photographic Society of So. Africa Convention. Data: R. N. Penny, Secy, P.O. Box 2431, Cape Town, So. Africa.

LINE-DONAU (M,C) Closes Sept. 15. Exhibited Oct. 13 to Nov. 4. Data: Dr. Heinrich Wipalek, 88 Nierschstrasse, Linz (Donau), Austria.

MEXICO (M,T,SS) M closes Sept. 10; T and SS on Sep. 29. Exhibited Oct. 18 to Nov. 8 at Palace of Fine Arts. Data: Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D.F., Mexico.

IRISH (M) Closes Sept. 22. Exhibited Oct. 29 to Nov. 10 in Doreen Hall, Dublin. Data: Miss P. Thompson, Photographic Society of Ireland, 11 Home St., Dublin, Ireland.

NITEROI (M,C,T) Closes Sept. 22. No fee. Exhibited Oct. 20-31. Data: Sociedade Fluminense de Fotografia, Caixa Postal 118, Niteroi, Estado do Rio de Janeiro, Brazil.

WORCESTER (M,T) Closes Oct. 3. Exhibited Oct. 27 to Nov. 17. Data: E. Finch, 16 Westminster Rd., Renswood, Worcester, England.

ARIZONA (M,T) Closes Oct. 10. Entry fee \$1.50. Exhibited Nov. 3-12 at Fair. Data: Arizona State Fair, Phoenix, Arizona.

LUCKNOW (M,C,T) Closes Oct. 10. Exhibited during Nov. and Dec. Data: S. H. H. Rasavi, 63 Yahiaapur, Allahabad 3, India.

BORDEAUX (M,C,T) Closes Oct. 10. Exhibited during Nov. and Dec. in Galeria des Beaux-Arts. Data: M. Andre Leonard, 17 Rue de la Ville-de-Mirmon, Bordeaux, France.

CHICAGO (M) Closes Oct. 13. Fee \$2.00. Exhibited Nov. 3 to Dec. 2 at Museum of Science and Industry. Data: Mrs. Mary A. Root, 3314 Central St., Evanston, Ill.

VICTORIA (M,C,T) Closes Oct. 13. M fee \$1.50. Exhibited at Art Gallery. Data: Jsa. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

HONG KONG (M,C) Closes Oct. 15. Exhibited Dec. 2-4 at St. John's Cathedral Hall. Data: F. Fook Hing, Room 510 Bank of East Asia Bldg., Doi Yuen Road C, Hong Kong, China.

SAO CARLOS (M) Closes Oct. 31. Exhibited Dec. 16 to Jan. 6. Data: Foto-cine Clubes, Sao Carlos, P. O. Box 309, Sao Carlos, S.P., Brazil.

BIELLA (M,C) Closes Nov. 15. Exhibited Dec. 2-16 in Galleria d'Arte. Data: Cineclub Biella, Via Vecovardo 3, Biella, Italy.

COIMBRA (M) Closes Dec. 1. Exhibited in Feb. Data: The Grupo Camera, Rua F. Borges 117, 2nd Floor, Coimbra, Portugal.

MUNICH (M) Closes Dec. 31. Exhibited Feb.-Mar. 1957. Data: Arbeitskreis Munchener Foto-Amateure, Steinstrasse 17, Munchen 17, Germany.

Color

PSA Approved

(For listing and approval send data to Robert J. Goldman, AP5A, 170 Linden Lane, Glen Head, N.Y.)

VANCOUVER, Aug. 23-Sept. 3, deadline Aug. 3. Four slides \$1. Forms: Salco Sec., Pacific Nat'l Exhibition Park, Vancouver 6, B. C., Canada.

YOLO COUNTY, Aug. 16-19, deadline Aug. 6. Four slides \$1. Forms: J. Sheldon Lowery, Route 1, Box 135, Davis, California.

NORTH AMERICAN, Aug. 29-Sept. 9, deadline Aug. 9. Four slides \$1. Forms: Grant Duggins, P. O. Box 2036, Sacramento 9, California.

EVERGREEN, Aug. 23-26, deadline Aug. 13. Four slides \$1. Forms: Dr. C. W. Diemel, Box 1236, Station A, Bremerton, Washington.

NAPLES, Sept. 10-15, deadline Aug. 20. Four slides 1. Forms: Associazione Fotografica Napoletana, Via Roma 368, Naples, Italy.

SALT LAKE CITY, Sept. 12-15, deadline Aug. 10. 4 slides \$1. Forms: Mrs. Mattie C. Sanford, 1426 South 11th East, Salt Lake City 5, Utah.

WITWATERSRAND, Sept. 1-30, deadline Aug. 20. Four slides 1. Forms: Mrs. Sheila Fisher, 73 North Ave., Observatory Curve, Johannesburg, South Africa.

P S A, Sept. 26-Oct. 4, deadline Aug. 27. Four slides \$1. Forms: M. A. Smith, 3220 Field St., Wheat Ridge, Colorado.

SANTIAGO, Sept. 25-Oct. 16, deadline Sept. 4. Four slides \$1. Forms: Foto Cine Club de Chile, Calle Huertano 1223-Of. 14, Santiago, Chile.

PITTSBURGH ALL COLOR, Sept. 16-Oct. 6, deadline Sept. 4. Four slides \$1. Forms: Myron B. Sharp, 114 East Mainline Ave., Pittsburgh 20, Pa.

STOCKTON-ON-TEES, Oct. 6-20, deadline Sept. 14. Four slides \$1. Forms: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, England.

LUXEMBOURG, Oct. 9-23, deadline Sept. 17. Four slides \$1. Forms: Rene Jentgen, 50 Rue Felix de Blochmann, Luxembourg, Grand Duchy.

NEWCASTLE UPON TYNE, Oct. 13-Nov. 3, deadline Sept. 26. Four slides \$1. Forms: W. Warburton Pope, ARPS, 9 Kimberly Gardens, Newcastle Upon Tyne, England.

MEXICO, Oct. 18-Nov. 8, deadline Sept. 29. Four slides \$1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D.F.

TULSA, Oct. 15-22, deadline Sept. 20. Four slides \$1. Forms: Mrs. Frances B. Elperman, 706 S. Cherokee, Tulsa, Oklahoma.

WORCESTERSHIRE, Oct. 27-Nov. 17, deadline Oct. 6. Four slides \$1. Forms: C. J. Morrill, 27A Lichfield Ave., Newtown, Worcester, England.

CHICAGO, Oct. 27-Nov. 4, deadline Oct. 8. Four slides \$1. Forms: R. B. Horner, AP5A, 2935 Rosamont Ave., Chicago 45, Illinois.

ARIZONA, Nov. 3-12, deadline Oct. 10. Four slides \$1. Forms: Arizona State Fair, Phoenix, Arizona.

VICTORIA, Nov. 11-23, deadline Oct. 13. Four slides \$1. Forms: James A. McVie, AP5A, 2171 Bartlett Ave., Victoria, B. C., Canada.

MISSISSIPPI VALLEY, Nov. 12-31, deadline Oct. 20. Four slides \$1. Forms: John J. Holton, 8890 Cosens Ave., St. Louis 21, Missouri.

BIELLA, Dec. 4-10, deadline Nov. 15. Four slides \$1. Forms: Cineclub Biella, Via Vecovardo 3, Biella, Italy.

Motion Pictures

PSA 1956 INTERNATIONAL, deadline August 1, shown at PSA Convention in Denver, Colo. last week Sept. MPD members one free entry, 5mm or 16mm, sound or silent; added films or entries from non-members of MPD \$1 each. Data: Mrs. E. M. Birkett, 1383 Garfield St., Denver 6, Colo.

Stereo

(For listing send data to Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.)

ROYAL (Autumn Exhibition), August 10 closing. Forms: Secretary, Royal Photographic Society, 16 Princes Gate, London S.W. 7, England.

PSA, Aug. 27 closing. 4 slides \$1. Forms: Ed Oliver, 2457 South Monroe St., Denver 10, Colorado.

PITTSBURGH, September 4, 1956 closing. 4 slides \$1. Forms: Myron B. Sharp, 114 East Mainline Ave., Pittsburgh 20, Pa.

MEXICO, September 29, 1956 closing. 4 slides \$1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D. F.

STOCKTON-ON-TEES, Sept. 14 closing. 4 slides (or VM reels) \$1. Forms: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, Eng.

LIGHTHOUSE, Nov. 10 closing. 4 slides \$1. Forms: Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.

Nature

(Nature Division Approval)

(For listing and approval send data to Willard H. Farr, AP5A, 6024 Dookin St., Chicago 24, Ill.)

1ST MERCED NATURE, closes Aug. 8, 1956. 4 3 x 2 slides \$1.50, on exhibit Aug. 22-26. Data: G. W. Robinson, P. O. Box 1821, Merced, Calif.

EVERGREEN EMPIRE (Nature Section), closes Aug. 13, 1956. 4 slides \$1.00, on exhibit at Kitsap County Fair, Aug. 23-26, 1956, also in Seattle the following week. Data: Dr. C. W. Diemel, Box 1236, Station A, Bremerton, Wash.

12TH MISSISSIPPI VALLEY (Nature Section), closes Oct. 20, 1956. 4 slides \$1.00. Data from Dorothy Peatin, 5741 Winona Ave., St. Louis 9, Mo.

PSA Competitions

NATIONAL CLUB COLOR SLIDE COMPETITION—All clubs, four classes. Medals, ribbons, etc. Forms: CD clubs free, other PSA clubs \$4.00, non-PSA clubs, \$6.00. Data: Maurice Lank, 10829 Westminster Ave., Los Angeles, Calif.

NATURE PRINT COMPETITION FOR INDIVIDUALS—6 prints, 5x7 to 16x20, any nature subject except previous winners. Send prints to Howard Thornhill, 101 E. 24th St., Merced, Calif., by Nov. 1, 1956.

NATURE SLIDE COMPETITION FOR INDIVIDUALS—Closes Sept. 15. Slides to John E. Welch, 41 Livingston Ave., Beverly, Mass. Rules from Warren H. Savary, FPSA, Sydenham Rd., Warren Twp., Plainfield, N.J.

STEREO—for individuals, four slides in glass. Fee: \$1 for 3 Competitions. Data: Ezra C. Poling, 45 Strong St., Rochester 21, N. Y.

CD TRAVEL SLIDE SETS, for 50-100 slide entries with text or tape, on travel subject only, for individuals. Cash and travel prizes. Closes Aug. 1, 1956, to be shown at Denver Convention. Rules and details from Tracy C. Wetherby, 116 Avenue L, Pittsburgh 21, Pa.

PSA Services

Camera Clubs—Fred W. Fix Jr., FPSA, 9956 Sheridan Rd., Chicago 40, Ill.
Chapters—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 13th & Olive Sts., St. Louis 3, Mo.
National Lectures—Maurice H. Lewis, AFSA, 333 W. 56th St., New York 19, N. Y.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tape—W. A. Kirkpatrick, 49 W. Thomas Rd., Phoenix, Ariz.
Travel—Tom Firth, AFSA, Troppe, Md.
Travel Aides—John P. Montgomery, Jr., P.O. Box 7013, Orlando, Fla.
International Exhibits—East: Mrs. Elizabeth Plumer, New Castle, N.H. Central: Rudolph E. Schummer, 1358 N. Snelling Ave., S. Paul 14, Minn. West: Kenneth Browne, 4195 Jackson St., San Diego 1, Calif.

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)
Editors
PSA Journal—Don Bennett, AFSA, 28 Leonard St., Stamford, Conn.
PSAT—Paul Arnold, Hon. PSA, AFSA, 26 Hochstet St., S. Birmingham, New York.
Color Division Bulletin—Floyd A. Lewis, 195-36 104 Ave., Hollis, N. Y.
Motion Picture News Bulletin—James P. Dubyna, 48 Westwood Dr., E. Rochester, N. Y.
Nature Photo—Alfred Reuter, AFSA, 2018 Santa Barbara St., Santa Barbara, Calif.
P-J Bulletin—Edward C. Wilson, AFSA, 173 St. Johns Pl., Brooklyn 17, N. Y.
Pictorial Division Bulletin—Mary Abele Root, 3314 Central St., Evanston, Illinois.
Stereogram—Joseph W. Duroz, 631 Selden, Detroit 1, Mich.
Technical Division News Letter—R. C. Hakanson, AFSA, 10132 Lake Shore Blvd., Cleveland 8, Ohio.
Camera Club Bulletin—Russell Kriess, AFSA, 4949 Byron St., Chicago 41, Ill.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

Color Division

All

CD Membership Slide—Dr. C. W. Biedel, 2304 Veldt, Broomfield, Wash.
Hospital Project—Send slides to Karl A. Baumgaertel, Hon. PSA, AFSA, 623-19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.—To "adopt" a hospital, information from Howard Miller, 39 Indian Hill Rd., Winnetka, Ill.

Individuals

Star Ratings—Lloyd Robinson, Jr., 1735 Fairmeade Rd., Pasadena, Calif.
Slide Circuits—R. E. Horner, AFSA, 2033 Rosemont, Chicago 45, Illinois.
International Slide Circuits—John Moddajong, AFSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
Slide Study Groups—Dr. C. W. Biedel, 2304 Veldt, Broomfield, Wash.
Instruction Slide Sets—W. F. Sussman, AFSA, Chimney Ash Farm, Mt. Airy Rd., Basking Ridge, N. J.
Color Print Competition—Joe E. Kennedy, AFSA, 1070 Kennedy Bldg., Tulsa 3, Oklahoma.
Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.
Color Print Set—Mrs. Nan Justice, 721 N.W. 19th Court, Miami, Fla.
Hand Colored Print Circuits—James Archibald, Box 81, Intervale, N. H.
International Slide Competition—Leslie J. Mahoney, AFSA, P.O. Box 1828, Phoenix, Arizona.
Permanent Slide Collection—George P. Johnson, FPSA, Forestry Bldg., State College, Pa.
Library—Hoyt L. Roush, Johnston Bldg., Charlotte 2, N. C.

Clubs

Veterans Hospital Slide-Getter Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.
Judging Service—East: Dr. S. I. Karon, 410 Blake Rd., New Britain, Conn. Mid-West: Paul S. Giffland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)

Exhibition Slide Sets—This service obtained from same sources listed under "Judging Service".
Slide Set Directory—Dr. S. Wayne Smith, 1706 Bryan Ave., Salt Lake City, Utah.
International Slide Set Exchange—Frank B. Bayless, 320 Cornell Ave., Old City, Pa.
Color Slide Circuits—Mrs. Vella Finne, AFSA, 1827 E. Fourth St., Long Beach, Calif.
National Club Slide Competition—Maurice Leuk, 10829 Westminster Ave., Los Angeles 34, Calif.
Color Print Sets—Mrs. Nan Justice, 721 N. W. 19th Court, Miami, Fla.
Pictorial Chicago Project—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Wm. Colin Kirk, 1197 Stout St., Denver 4 Colo.
Book and Film Library—John T. Boos, 9110 Western Hills Drive, Kansas City, Mo.
Club Film-Program Exchange Service—John T. Boos, 9110 Western Hills Dr., Kansas City, Mo.
Film Analysis and Judging Service—Ernest F. Humphrey, 4723 Burkley Ave., Louisville 14, Ky.
Music Service—Miss Helen Welch, North High School, 750 Herman Ave., Valley Stream, N.Y.
Technical Information—Tullio Pellegrini, 1545 Lombard St., San Francisco 23, Calif.
Continuity Service—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.
Film Presentation Service—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

Nature Division

All

Print Contest—Leonard A. Thurston, AFSA, 811 Edison Ave., Detroit 2, Mich.
Instruction Slide Sets—Ludwig Kramer, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.
Print Sets—Howard E. Foote, AFSA, 722 W. 168th St., New York 32, N. Y.
Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.
Slide Study Circuits—Alfred W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.
Hospital Project—Send slides to Karl A. Baumgaertel, Hon. PSA, AFSA, 623-19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.—To "adopt" a hospital, information from Howard Miller, 39 Indian Hill Rd., Winnetka, Ill.

Individual

Star Ratings—Dr. Gordon B. White, AFSA, 230 Sugarloaf St., Port Colborne, Ontario, Canada.
Print Competition—Leonard A. Thurston, AFSA, 811 Edison Ave., Detroit 2, Mich.
Slide Competition—Warren H. Savary, AFSA, RFD #2, Plainfield, N. J.

Clubs

Veterans Hospital Slide-Getter Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.
National Club Slide Competition—Irene Louise Rudd, 1602 S. Catalina, Redondo Beach, Calif.

Photo Journalism Division

Journalism Circuits—Larry Anderson, 148-26 29th Ave., Flushing 14, N. Y.
Critique—A. Vernon Davis, 437 Stratford Ave., Hagerstown, Md.

Pictorial Division

Individual

American Pictorial—Mrs. Barbara M. Sieger, 280 Braunford Rd., Pearl River, N. Y.
International Portfolios—Miss Ethel E. Hagan, AFSA, Secy. 3416 N. Sherman Blvd., Milwaukee 16, Wis.
Star Exhibitor Portfolio—Roy E. Lindahl, AFSA, P.O. Box 353, Dayton Plains, Mich.
Portrait Portfolios—Mrs. Lillian Ettinger, 1330 Birchwood Ave., Chicago 26, Ill.
Portfolio Clubs—Sten T. Anderson, AFSA, 3247 Q. St., Lincoln 3, Nebraska.
Portfolio Medal Award—Doris Martha Weber, FPSA, Jackson Rd., Hinkley Lake, Rt. 2, Brunswick, Ohio.
Picture of the Month—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.
Award of Merit (Star Ratings)—Mrs. Letta M. Hand, 1927 Devonshire Ave., Lansing 10, Mich.
Personalized Print Analysis—Dr. John W. Super, AFSA, 18861 Puritan Ave., Detroit 21, Mich.
Salon Workshop—C. Jerry Derbes, AFSA, 129 W. Northside Dr., Jackson, Miss.

Salon Labels (Enclose 3¢ stamp)—James T. Johnson, AFSA, 1712 Calle Cerro, Santa Barbara, Calif.
Pen Pals—Miss Frances Hajick, 8515 South Yates Ave., Chicago 17, Illinois.
Contacts of the Stars—Wellington Lee, FPSA, 44 Mulberry St., New York 13, N.Y.

Clubs

American Exhibits—East: Robert M. Keith, 7323 East End Ave., Chicago, Ill. Central: Ray F. Schwehm, 7413 N. Damen Ave., Chicago 45, Ill. West: Bosworth Lemere, 14 Ocean Oaks Rd., Carpinteria, Calif.
Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N.Y.
Club Print Judging Service—Don E. Haasch, 3003 Tetra St., Boise, Idaho.
International Club Print Competition—John A. Kelly, 468 Winesome Parkway, Chicago 43, Ill.
Portfolio of Portfolios—G. Corey Carpenter, 9334 Lemon Ave., La Mesa, Calif.
Salon Practice—Ralph L. Mahon, AFSA, 260 Forest Ave., Elmhurst, Illinois.
Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorenson, 1119 E. Andrews, Fresno, California.
Individual Slide Competition—Ezra C. Poling, 65 Strong St., Rochester 21, N. Y.
Slide Circuits—James W. Sawyer, The Detroit Times, Detroit 31, Michigan.
Large Size Stereograms—Wheler W. Jennings, 135 10th St., S., St. Petersburg, Florida.
Slides for Veterans—George Towers, 19635 Rogge, Detroit 34, Michigan.
Old Stereo Library—L. B. Dunnigan, 921 Longfellow, Royal Oak, Mich.
Tape Recording Information—Charlie Brooks, 1314 Aster Place, Cincinnati 24, Ohio.
Traveling Salon—Ted Lasack, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.

Clubs

Club Slide Sets—L. H. Longwell, AFSA, 169 Geneva Ave., Elmhurst, Ill.
National Club Stereo Competition—Glen Thruak, 1407 E. 11th Ave., #15, Denver 18, Colorado.

Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Ithaca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers. Photographic Information—Don J. Mohler, Nat. Park, Cleveland 12, Ohio.
Traveling Exhibits—John F. Englert, 853 Washington Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Robert J. Goldman, AFSA, 170 Linden Lane, Glen Head, N. Y.
Nature—Willard H. Farr, AFSA, 6024 Dakin St., Chicago 34, Ill.
Pictorial—Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.
Stereo—Joseph W. Duroz, 631 Selden, Detroit 1, Mich.

Master Mailing List

Color—Robert J. Goldman, AFSA, 170 Linden Lane, Glen Head, N. Y.
Nature—Andrew Gangrich, AFSA, 706 Hazelwood, Detroit 2, Mich.
Stereo—Ezra Poling, 65 Strong St., Rochester 21, N. Y.

Who's Who

Color—Mrs. Blanche Kalarik, FPSA, 3801 W. 43rd St., Chicago 34, Ill.
Nature—Mrs. Louise E. Brown, AFSA, 146 W. Washington St., Chicago 2, Ill.
Stereo—Jack Stulp, AFSA, 282 Bellehurst Drive, Rochester 17, N. Y.

(The first part of this appeared on page 42 of the June Journal. Stopp suggested screening a professional movie many times.)

You will soon start to notice that each section of the film, properly called a sequence, is made up of individual scenes. ("Scene" in movies is not used in the strict stage sense, rather it is the individual camera shot from a single position with one lens. A shift to another position or another lens is a different scene. A group of scenes, terminated by some such device as a fade-out or a dissolve or wipe to another group is called a sequence. A scene is a sentence, a sequence is a paragraph or chapter.)

These individual scenes are made that way for very definite reasons. First we have the basic reasons; the distant scene or long shot shows the locale, establishes the place, time, etc.; the closer shot, the medium shot, or a series of them, picks out the separate elements of the distant scene and clarifies their relationship to the whole; the closest shots then establish details of the where and when, but primarily the WHO. The closest are reserved for the leading characters.

These criteria also apply to slide production. Let your distant shots establish the locale of your story, pick out the important details by moving closer, then take individual close-ups of the principals, be they people or insects.

Next reason, and a most important one in silent days, is the length of time each scene is presented. The early film producers found that unless there was sustained and rather violent action, about the longest time they could leave a scene on the screen was ten seconds. Unless they wanted to lull the audience into a coma so they could smash them with a big surprise. The reason is simple. The eye, and brain, can comprehend most of the details in a scene in about that time, then the interest starts to wander. To recapture that interest there must be a fresh stimulus, and the best way to achieve that is to supply a new visual image.

Sound changed this somewhat, because an audible continuity could be laid over the visual, there was an additional sense to stimulate, but sound films without lip-synch dialogue still rely on the visual stimulus. Dialogue can sustain longer scenes.

Time flits . . . or drags

By carefully planning the timing, your emotions can be stimulated, you can be trapped into the mood. An example: a film on forest fire fighting, no important actors, in fact the scenes came from more than 30 fires in 18 different states . . . the first scene of the lighted match was held on for nearly half a minute, as the fire grew the scenes became shorter, until at the peak they were on the screen for only a second each, and as the fire was brought under control, the scenes became longer and longer, ending in a half-minute panorama of burned over, smoking ground which

terminated in a long, long fade-out.

Another, and one of the most important reasons for the frequent change of scene is to control your thinking. Suppose you are making a sequence on traffic. Streams of cars show the complexity of the problem, the mass, the flow, the speed or lack thereof. But how do you show the real effects. You show a car double-parked, jamming traffic. You show a child trying to cross a busy street. You show a car circling the block looking for a spot to park. You go back to the child. You show a crosswalk blocked. You show a traffic light change. You go back to the double parker. Bang, bang, bang, the problems follow in rapid succession, repeated sometimes for gag effect, to lighten it with some humor but also to build up a sense of frustration. Not one picture of traffic, but many pictures of the details that make up traffic and its problems.

The same technique fits a love scene, a sea battle, any subject you want to name. You break it up into little bits and pieces so your audience can see the details that make the whole, and the whole is your story.

Now, of course, there are differences between movies and slides. Slides can't depict motion, but you can create motion with slides, by recording segments of the motion and presenting it in fairly rapid sequence.

You can't make slide timing as brief as it can be done in movies, because you must have time to change slides while keeping them in order. But you can borrow the best techniques from the movies and apply them successfully to slide presentation.

During the war, old man Stopp had a chance to make an interesting experiment. We wanted people to grow food in home gardens. We made a movie on a planned garden, even had a miniature garden built that we could stand over with the camera and emphasize details of planning. This was a golden opportunity. We had a still man along on every working day. He made a still shot in b&w and in color (35mm) of every movie scene. From the black-and-white shots we made a slidefilm. The color slides made a slide lecture. The stills were also used to illustrate a booklet. The movie was used to attract interest in a home garden. The subject was too complex to be remembered in detail by the audience, but the film whetted the appetite. Those who signed up were asked to meet a week later and they were shown either the slidefilm or the slide talk . . . part of it, the part on planning the garden, and were given literature which covered their area and the foods normally grown there. They came back to later meetings for the other parts. Occasionally the movie was run as a refresher. Some copies of the booklet were handed out, mostly to those seriously interested.

The movie moved fast. About twenty minutes for seven months of garden activity. The slidefilm had just as many scenes but ran 40 minutes because in the

planning sequences, with the model garden, we could dwell a little longer on details. The slide lecture moved at the same speed as the slidefilm, in fact, the same script was used for both.

But note that we matched the movie scene for scene. If there was a long shot in the movie, there was one made with the still cameras, same for close-ups and medium shots. When we assembled our sequence for the slidefilm and the lecture we had a good choice, we could force attention to detail because we had the close-ups to show it, we could always drop back to our long shot to show the relation of the detail to the whole garden.

So maybe it is a lot of work. So what. You are there, you move around a little and expose a few more frames, you may even have to think out what you are trying to say. And isn't that one important factor in making prize-winning films and slide sets? Or in making a color talk that will interest your audience?

So how do you do it? You plan, either beforehand, or on the spot. Just try shooting the places where your eyes naturally go when you come on a locale. Pick the best spot for a long shot, but not too long. Then note the points of interest within that shot and walk closer. Maybe halfway in you can start making the medium shots. When you get down close, don't just make one shot, change position slightly (which sometimes involves bending the knees or climbing up on something) and make another shot. Make more close-ups than you can possibly use, and you'll find you will use most of them to break up the telling of your story, and supply that fresh visual stimulus the silent film makers found so necessary.

But that will make my slide talk too long, you say. Now, what is time, is it minutes, or is it number of slides? If you want a 50-minute talk, do you think it would be more interesting with 20 slides or with 150? Instead of asking your audience to ignore that fascinating blonde and look at the mackerel, you'll simply show them the mackerel without the blonde, and maybe bring the blond back as they look at the herring.

You, too, can play on the audience as successfully as the fellow in the ads did on the piano, and maybe they'll cheer you too when you finish, that is, if you'll just give them a chance to stay awake and enjoy your talk.

They'll do it every time

This very long-faced guy was sitting in his boat at Belvedere the other day and he had a sad story to tell. "Y'see, I'm a camera bug, so I bought this little boat, figuring I'd sail around Belvedere and get some fancy pictures of the island to enter a photo contest one of the papers is running. Well, they just announced the winners. First prize went to a guy on Belvedere who took a picture of me in my boat."—*K. A. Baumgaertel.*



From a Flexichrome print

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